RESISTANCE

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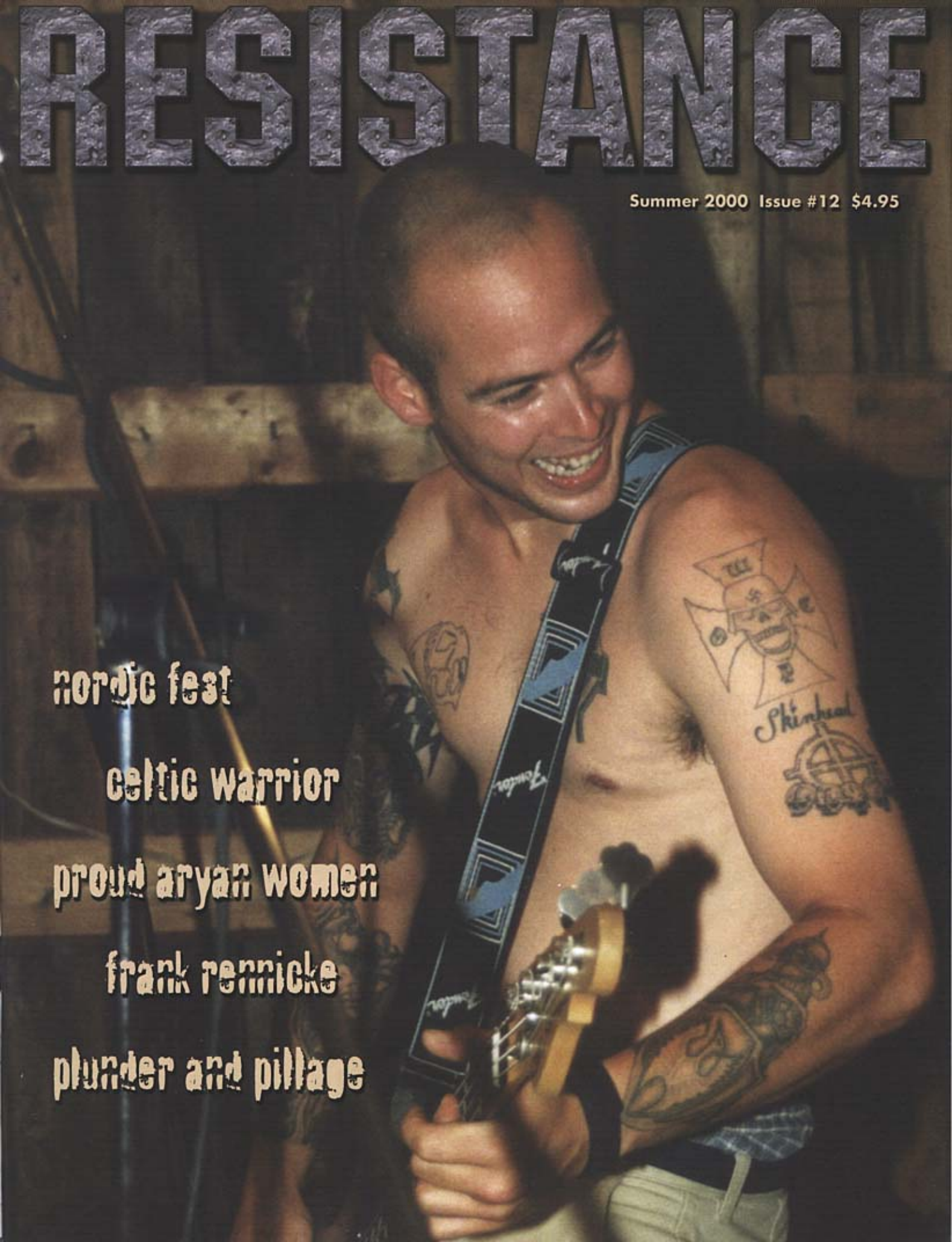

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You hold in your hands the fourth issue of the new series of Resistance Magazine.

In this issue, we bring to you eight different racial musicians. They come from seven different countries and cultures, and each bring their unique skills for the exact same cause: the preservation of the White race. As always, it has been a pleasure for Erich and I to conduct and prepare their interviews, and I hope that the optimism we felt from these activists transcends on paper to the reader.

We also present some of the less encouraging aspects of our struggle-a brief interview from our former Editor George Burdi, who describes his reasons for leaving the cause. We also have an expose on one shade of our opposition; one bunch of "the usual suspects," as Dr. Pierce calls them. Back by popular demand are photos of our loyal readers and the top ten charts. And as always, more news, reviews and a few surprises are also packed into this issue, but I wouldn't dare spoil the fun for you here on page one.

On the whole, things are looking up for our scene. We are seeing an increase of interest and involvement from White youth, a higher level of organization and involvement with the older members, more concerts, musical and internet projects, and diversity in our music genres. Even more encouraging is a higher degree of acceptance by other racialists who may not like our music, but understand its purpose.

Some people would say that "we," meaning the rise of racial music, are coming along just in time to give us a chance to obtain our goals. That's what a lot of people, or at least Abe, Morris, Simon and the rest of their gang, anyway, would like you to believe. It's a natural defense mechanism to make Mr. and Mrs. Smith next door believe that a small but crafty little Fourth Reich is hatching pragmatic schemes aimed at the youth instead of the real reason —that we are becoming an alternative to the McMedia culture as a natural course of events.

And one of the reasons that we are becoming more receptive to the White majority is because the status quo is falling apart. At a time of record unemployment, low inflation, decreased national crime, a strong conservative presence in Washington and no major international crisis, our camp is growing at a faster rate than ever before. It scares the establishment because they know things are getting out of hand. And worse yet, they know when our currently comfy standard of living starts to seriously falter, the rage of the Euro-Americans will make all previous social revolutions in this country appear to be Mardi Gras. But I get ahead of ourselves.

What they're really petrified about right now is what's happening to the youth of this country. Simply put, they are waking up. More and more White youth are disassociating themselves with the popular mainstream in search of a new answer. This, of course, is nothing new in our bankrupt culture, but what's disturbing to them is the increase in racial kids turning to the White Power scene and hitting back. And the skinheads are not alone anymore. Larger portions of the Gothic, Heavy Metal and Industrial scenes are moving towards our neck of the woods, while the old guard of the racial youth, the skinhead scene, continues to expand. We're growing at a faster rate than they can contain us, and they're not sure how to deal with this yet.

True, we will never be able, to quote one of our interviewed musicians from this issue, to sing our way to a revolution. The naive notion of the 60s and 70s countercultures that a society can be reshaped through grooving one's own way will never be an option for a serious revolutionary. But providing youth with a variety of White racial music as an introduction to our cause, a venue to meet others of similar age and interest, and to give them a solid alternative for a better world is a good place to start.

And that's where you come in. Unlike Eisner, Turner, Levin, Newhouse, Redstone and the rest of that bunch, our success will be judged not from net gain, but the contribution we make to our cause. And this success can only come from your direct involvement in the scene and the greater struggle. Everyone reading this has their own unique way they can contribute, whether through art, funding, muscle, teaching or a thousand other ways. Even something as simple as feedback to this magazine, both good and bad, is absolutely necessary for us to stay on top of things, because the moment we stop being your voice (and if you can momentarily forget Issue Nine), we're wasting our time and yours. You have the power to do some serious ass-kicking this Millennium, and we want to be there by your side. You are the ones doing all the work; this magazine is a celebration of your accomplishments thus far. So on behalf of the Resistance Staff, I'd like to thank all of you who have stood by us, and I hope that your input, both positive and negative, keeps rolling in as your boots go marching on. This magazine is what you make it.

Remember: the White Power record companies that you support are only providing the soundtrack for the White revolution. It's your job to write the script and act it out, from beginning to end. But the show goes on, rain or shine. The choice is yours.

John Murdoch,
Managing Editor

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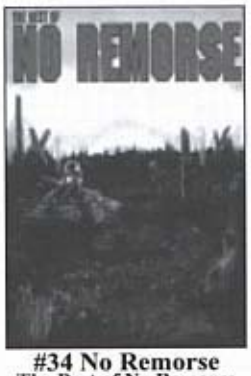

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News & Views

Facts and Opinions Suppressed by the Mainstream Press

CHARLESTON

The South Carolina government gave into demands to remove the Confederate symbol off its state flag in late spring, bowing down to pressure groups who claimed it a symbol of institutional racism. Conservatives managed to negotiate a large monument for Confederate soldiers to display the "stars and bars," but Black-rights spokespersons complained that the monument was too large and prominent to be "acceptable."

WASHINGTON

FBI Director Louis Freeh admitted to a Federal budget committee that agents had been tampering with the Puerto Rican nationalist movement for over forty years, engaging in "egregious illegal action, maybe criminal action." Since 1926, the FBI has been collecting information about Puerto Rican nationalists, including legitimate political figures. But the highest infringement into the nationalist movement peaked under J. Edgar Hoover's reign as director. During this time, the FBI kept files on more than 140,000 Puerto Rican nationalists, many of who were then blackballed from gaining employment. Agents also pressured media outlets into pushing an Anti-independence stance, and were mostly likely involved in misinformation campaigns within the movement to hinder its progress. The FBI is allegedly declassifying almost all documents—more than 1.8 million—and an official apology is expected in the near future. Puerto Rico has been under the custody of the United States since the Spanish-American war. Puerto Rico's "special treatment" privileges cost American taxpayers untold billions of dollars in government services and protection every year, along with polluting the country through rampant immigration, made possible by their custody status.

NEW ORLEANS

More monuments all over the United States are popping up in remembrance to what the Associated Press calls the "liberators of Nazi terror." Early June saw the opening of the large D-Day Museum in New Orleans, Louisiana. 10,000 surviving American veterans were at hand to help commemorate the event, and scores of national dignitaries were also present. Another WW II veterans memorial is expected to open later this decade in Washington DC, but the planned monument is so massive in scale that a few veterans have protested its size and planned location, which will alter the historic D.C. Mall.

USA

HOLLYWOOD

The recent upsurge of World War II romanticism has carried into the box office. Riding on the coattails of Spielberg's Saving Private Ryan, two more major American movies depicting Hollywood's version of "The Great War" are out for the year. Hollywood presented their audience with an Anti-German appetizer in family movie *My Dog Skip*, then preceding in the spring of 2000 with the release of *U-571*, an action movie about a fictional pre-war encounter of Americans stealing the Enigma code machine off a German submarine. Coming up later in the year is *The Colditz Story*, in which Hollywood superstars Tom Cruise, Matt Damon, and Ben Affleck play American soldiers escaping from the real-life German castle-prison, which never lost a single P.O.W. in the Second World War.

SAN FRANCISCO

Gay men infected with the HIV virus in the San Francisco area jumped to 300% this year, from 1% last year to 3% so far this year. Researchers, who admitted that no other demographic group had such a large increase, speculated that the high percentage of infected men was from the decreased concern of contracting HIV when engaging in sexual practices. HIV can now be almost eradicated with treatment under many circumstances. Since San Francisco's large gay community is considered to be the origin of trends in America's gay demographic group, liberals are concerned that other regions will report similar findings.

WORLD

CHECHNYA—The war drags on in southern Chechnya as Russian troops continue to encircle and engage Muslim rebels, even though the guerrillas now show signs of escalating the conflict. While Russian General Gennaday Troshev claimed that the war is "all but over," in late June, other government official admitted as late as early June that the conflict may well drag into next year. Though the Russians have sustained heavy casualties in the most recent round of fighting in the Argun gorge, yet another severe blow to morale was a series of suicidal truck bombings over the first weekend of July that killed more than 33 Russian troops.

Meanwhile, rumors of a renewed Muslim counteroffensive have been leaked to the press. Though both sides exaggerate their control of the situation, continual hit-and-run guerrilla attacks are evidence that the Russians have not achieved adequate control of the region, despite that the Russian government is pressuring upwards of 130,000 refugees to return to the area. The 11-month incursion by rebels into the central region of this ravaged country have cost the Russians more than 2,300 admitted casualties, and have undermined President Putin's efforts to appear on top of the situation.

CZECH REPUBLIC—A mainstream publisher has been charged with selling translated Czech copies of Mein Kampf, accusing him of spreading racism through his product. Police raided a distributor of the book company and seized 300 copies, and also demanded that publisher Michal Zitko hand over his list of distributors. The Czech translation, which carries no commentary, sold out their first run of 10,000 in a very short period of time. The books seized in the raid were the remainders of a reprinted series. The raid was pressured by complaints from several organizations. If found guilty, Zitko, who was planning on printing up copies of The Communist Manifesto" next, may face up to eight years in prison.

BOSNIA—Former Serbian paramilitary leader Liubisa "Mauzer" Savicí was shot and killed in the small Bosnian town of Bijelina in early June. Savicí was attacked by unknown assailants while in his car, where he was then gunned down with automatic weapons. Savicí, once the leader of "The Panthers," a paramilitary organization allegedly responsible for heading up the ethnic cleansing campaign of Eastern Bosnia from 1992 to 1995, had also served as the police chief after the conflict. Although having a significant role in the conflict, he was not indicted by the Hague War Crime Tribunal, most likely because of his defection with the Serbian ultranationalist movement after the war. Possible motives for the killing include reprisals by Bosnian Muslims, or by Serbian nationalists sending a message to other defectors.

RACIALIST JOHN COPELAND has been sentenced to six consecutive life terms by the British government for his 1999 one-man bombing campaign of Black, Bangladesh, and homosexual neighborhoods in London that killed three and wounded scores. Amidst a jeering, hostile crowd that cheered when the sentence was announced, the defendant kept a straight face throughout the entire trial, but made the comment that he had started the bombing campaign for the racial cause. The bombings were labeled as one of the worst atrocities of England in 1999, at a time when the RAF was partaking in the bombing of civilian targets in Serbia. Copeland's lawyer will move for a retrial in an attempt to lower the sentence, but has commented that he doubts much can be done.

ENGLAND—58 Chinese illegal immigrants suffocated to death in a sealed Tomato truck in greater London in June. The truck, which was brought from the Dutch port of Zeebrugge, had its air conditioning fan turned off on the hottest day in Britain. Only two Chinese survived the ordeal, and officials commented that eight had been let off the truck previously due to the lack of room. Police are charging Dutch citizen Perry Wacker, two Chinese and two additional Dutch nationals for their involvement in the death of the Chinese, and the trafficking of illegals aliens into Britain. "We must work to stop anything similar happening again," PM Tony Blair informed the Chinese Vice Premier in a discussion following the tragedy, apparently not speaking about the ending of mass immigration from Asia.

NORTHERN IRELAND—Militant Protestant organizations threatened violence this year if Catholic factions attack Protestant neighborhoods, thus breaking the historic 1994 peace accord. Though the new representative provincial government has only been formed since May 29th, Protestants, many upset over the IRA's failure to disarm in compliance with the 1998 Good Friday treaty, are also discouraged with what is perceived as a lack of strong Loyalist representation in the conflict. Meanwhile, Pro-Loyalist mobs took to the streets in July, engaging in scores of attacks on both Catholic neighborhoods and police forces over cancelled Protestant marches. The escalation of tension and violence in Belfast is typical in the Summer months, as it is the time of traditional Protestant marches.

SYRIA—After 30 years in power, Syrian president Assad died of heart failure on June 10th. Hazir Assad, considered to be a pragmatic ruler, was a staunch opponent of Israel during his entire rule, and was even rumored to have some involvement with various acts of terrorism. He has been replaced by his son, Bashar Assad, a young eye doctor who has little political history, but has shown signs of promise. Though Israel approves of his succession to power, Bashar Assad is backing the Lebanese demands for an Israeli pullout in their occupied territory.

NORDIC FEST 2000

POWDERLY, KENTUCKY

On a rainy and muddy Memorial Day Weekend, over 400 White racialists braved the elements and attended the first in what is surely to be an annual event, Nordic Fest. Hosted by the IKA (Imperial Klans of America) and sponsored by Panzerfaust, Ted Dunn and the SSAG, and Resistance Records, this was surely one of the finest outdoor WP music events ever held in North America.

Many concertgoers began arriving on Friday evening and tents and campsites began to sprout up. Although the opening festivities were a bit delayed due to a heavy afternoon rain, many in the crowd didn't seem to mind and some even decided to take a "swim" in a muddy pond on the grounds. The formalities began on Saturday evening and speeches were given by Matt Hale (WCTOC) and Ted Dunn (SSAG). German singer/musician Achim, of the bands Celtic Moon and Wolfsrudel, kicked off the entertainment with a nice acoustic set, which included popular Skrewdriver covers. Following that, a new California band, Hate Crime, riled up the crowd with a fast and furious Hatecore sound. Youngland, another California band and fresh off the release of their debut CD, performed a rousing set which even featured guest performer Paul Kennedy on the fiddle during "Thank God I'm a White Boy." Up next were Buffalo's No Alibi and the mud really began to fly in the packed pit during their hard-driven performance.

See color photos of the festival on page 29 of this issue!

The "Kings of Orange County, CA," Extreme Hatred, closed the show with an awesome display of sound and energy. Martin's savage vocals ripped through the Kentucky night and left no prisoners taken. A great end to a great night!

A huge cross and swastika lighting took place on Sunday night, which was quite a memorable moment for all those who stuck around to witness. Several skinheads drank from the "horn of mead" before a flaming swastika.

The IKA, led by Imperial Wizard Ron Edwards, did an outstanding job in pulling off such a huge event despite all the rain and mud. They did a very good job in constructing the stage and leveling a parking lot that unfortunately nearly washed away. The IKA security team was extremely organized and maintained the safety of all those in attendance. Despite several weapons being seized (and later returned) at the gate, their were no bad attitudes present and not one single fight occurred!

I highly recommend everyone in the WP music scene to attend next year's Nordic Fest, which I'm sure will be even better. Start planning now. See you there!

The IKA can be reached at:
www.kkkk.net; ikahq@kkkk.net
or write:
IKA, P.O. Box 309, Powderly, KY 42367

LEFT:
Mudstock!

RIGHT:
IKA Security

LEFT:
Polish concert-goers

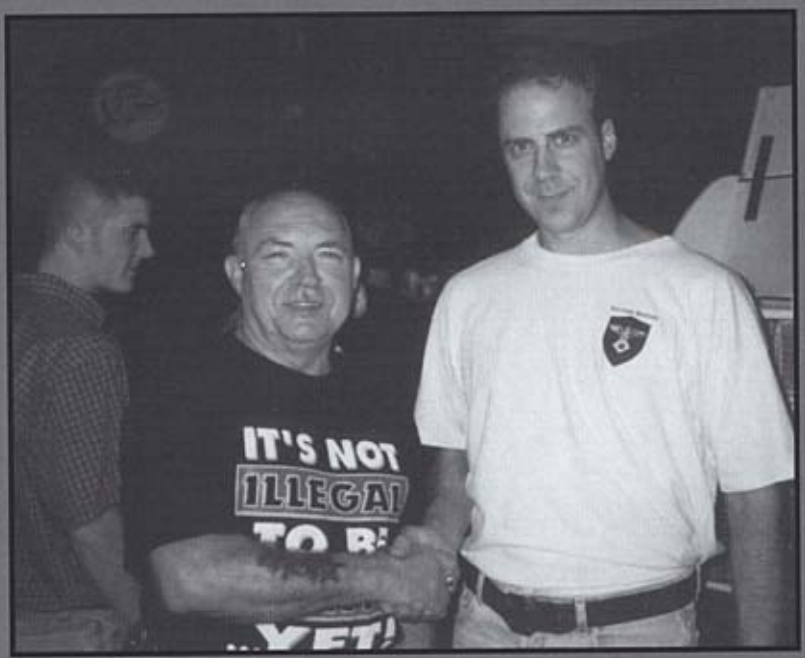
LEFT:
Paul Kennedy, special guest performer

RIGHT:
Confiscated weapons
(Leave your weapons at home!)

LEFT:
No Alibi

RIGHT:
IKA members with Imperial Wizard Ron Edwards (front, center)

Clockwise from top left: Vinland Viking Security; Marty from Extreme Hatred; Tom Metzger and Erich Gliebe; Warren from Aggravated Assault; White Pride!



Top: Lots of gorgeous girls in attendance

Bottom: Nice artwork on a lovely female concertgoer

ANAHEIM SHOW REVIEW

June 24, 2000

Orange County, California has without a doubt, the largest concentration of skinheads in America, as well as some of the best WP bands on the scene. Thus, the June 24th show held in Anaheim was simply epic! With six terrific bands on the bill, the place was completely packed with a paid attendance of over 300. Aggravated Assault (Warren making the road trip again), Extreme Hatred, Youngland, Aggressive Force, Hate Crime, and Warfare 88 (a new Orange County band) constituted an awesome lineup of pure WP entertainment. The mosh pit was packed, the comradeship great, the women were beautiful, and the atmosphere was absolutely electric! The crowd was probably 35% female, many whom were absolutely stunning Aryan beauties! So much for the Jewish media lie that this is just an all-male thing.

All the bands sounded great, and the sound system was dynamic! When Aggravated Assault ripped into their first song, everyone in the place felt the positive energy magnifying throughout the club. Vocalist Warren, backed up by Extreme Hatred musicians, nearly brought the house down when he sang crowd favorites such as "It Can Happen To You" and "Natural Born Killer."

Tom Metzger of WAR was in attendance and gave a brief talk. He was very well received by the enthusiastic patrons. Panzerfaust and Resistance CDs were sold and gobbled up by the racially conscious crowd. Tommy and his Vinland Viking Security team did an excellent job of maintaining control of the capacity crowd throughout the night. Other than a minor skirmish between a couple of females near the end of the night, there were no fights whatsoever. A very good sign indeed!

Many thanks go out to the owner of the club, as he didn't cave in to Jewish media intimidation and forbade the show from taking place at his venue! Hopefully, gigs at this club will be held on a regular basis and I just can't wait for the next one. I love the Orange County scene!

Celtic Warrior

By Tyr Services

Arlanda airport, Stockholm, Sweden, January 29th 1998, 10:41 am, cold, grey and windswept.

An aircraft from England touches down and taxis to the gate. Passengers leave the plane and collect their luggage from the carousel. As they pass through customs, a group of happy, laughing young men are seized by armed police, handcuffed and taken to a secure holding area for interrogation.

Drug Traffickers? International Terrorists? A major threat to the peace and security of Swedish folk? No, they are musicians. They have formed a band called CELTIC WARRIOR and they are going to give a concert near Stockholm.

The sinister hidden hand controlling the Swedish government has decided that White folk exercising their rights, guaranteed under the Treaty of Rome, to display European Unity and White Brotherhood, just cannot be allowed that freedom.

Sweden was once regarded as a fair and free society, but not anymore. The globalists' continuing campaign of hatred and oppression against the blossoming of the White folks' music scene had reached Sweden. All the musicians in the Celtic Warrior band were illegally deported from Sweden and their passports stamped: BANNED FROM ENTERING SWEDEN.

The concert, scheduled for the following day, was stopped by one of the biggest police operations in swedish history. Organizers and concertgoers were systematically detained and harassed in scenes reminiscent of Soviet Union brutality. One eyewitness, who asked not to be named, said the cruelty she saw that day used on young men and women going happily to a music concert was so harrowing she couldn't clear the horrific images from her memory. Tears swelled in her eyes as she told our reporter, "it was a black day for Sweden."

Celtic Warrior, however, are made of stern stuff and as the folk saying goes "Blows which do not destroy us, make us stronger." As many will know, lead singer Billy has experienced more than his fair share of personal tragedy, but like a real White man he takes it on the chin and stands firm. After the car accident in 1992 which sadly killed the other four members of the band Violent Storm and left Billy in the hospital, this true son of Wales fought back. He brought together a group of talented and dedicated folk to form Celtic Warrior. Over the years they have built a fine reputation through their record releases and live concerts. Further tragedy struck in 1998 when popular guitarist Andrew "Stinko" Lewis passed away after a courageous battle against cancer. All Celtic Warrior concerts are now dedicated to the memory of "Stinko."

Through sheer hard work and dedication, Billy and the boys have honed CW into one of the most professional and popular White Pride bands in the world today, as anyone who has had the pleasure of seeing them perform will testify. Probably the most widely travelled band around today, the boys are not content just to sit on their laurels. After the release of their latest CD "Invader," which many regard as the best release of 1999, more gigs are planned, more studio time booked for a "Best of Celtic Warrior," a split CD with British Standard due out very soon, plans for a new full length CD under way and a Mini CD is hot off the press produced in conjunction with Midlands band Whitelaw. The theme of this CD addresses the problem of pedophile

vermin preying on innocent children and the fate they can expect when Britain is taken back and run by a healthy White majority: They will hang!

With the Broadsword, White Lightning and No Quarter projects proving very popular, Billy displays the diversity and drive which expand his musical horizons and adds a refreshing new dimension to racial music.

With five albums, 23 CW songs released on various compilations and with over 200 concerts performed to date. Celtic Warrior's grit, determination and sheer professionalism has catapulted them almost into a league of their own. ✦

For a full merchandise list and to contact the band please write to: PO Box 797, Cardiff, CF55YL, South Wales.

Clockwise from top left: Celtic Warrior, 1994; Andrew (Stinko) Lewis, see you in Valhalla; Ian Stuart Memorial Concert, England 1999; Billy, live in Europe, 1997

Bye-Bye Burdi

Rahowa, with George Burdi at the forefront, 3rd from left

Five years ago, George Burdi was a leading figure in North America's White Nationalist movement. Now he has joined the list of disavowed activists. Is this a case of one man's failure to live up to his beliefs, or is it a symptom of an inherent problem with the movement?

By John Murdoch

On Sept. 28th, 1999, George Burdi, 29, stood in front of the Windsor, Canada courthouse and delivered the following statement:

"I just want to underscore my regret for my past activities. It's my desire to lead a different path in my life and I have been doing so for the past two years."

George Burdi, former COTC leader, Rahowa band member and manager, Heritage Front associate and Resistance Magazine editor expressed his desire to lead a normal and productive life in mainstream Canadian society by abandoning his past life. To back up his words, he insisted that he was not merely putting on a show, but that he had a genuine transformation, and that he was, "If any a libertarian."

Burdi's lawyer backed up his client's insistence of a change of lifestyle, if not beliefs.

"I'm not suggesting that his beliefs are different, but his attitude toward the law is. Mr. Burdi feels responsible for the negative aspects of his past activities and feels regret if it caused hurt to people of various minorities," Lawyer Doug Christie claimed at the hearing.

In exchange for his recantation, George received a one-year jail sentence that can be served in his community, then a two-year probationary period following his "community arrest" time. As part of the sentence, he must not engage in any racial activism, consult with Resistance Records or Imperium Consultations, a company constructed to assist Resistance with it's business. He must also not associate with his former band members in Rahowa, nor can he meet with Jason Snow and Joseph Talic, the co-founders of Resistance.

Had Burdi not accepted the terms, the maximum amount of jail time he would have received would have been two years.

The Canadian and American media covered the story with little fanfare. This came as a surprise not only to anti-racists, but also the racialist "movement." But this surprise came not from Burdi's believed and estimated departure but from the lack of coverage. From what we had come to expect of the media, and what many had thought Burdi of, it all seemed anti-climactic. For the most part, those involved in the subculture surrounding Resistance (movement and otherwise) have been silent about his lukewarm departure.

This brief interview, conducted through and then granted by Nordland Magazine to Resistance Magazine, is George's own words verbatim. This was originally a supplement to a larger article regarding my own personal reactions to this whole affair, but we have chosen to leave out the varied opinions of Mr. Burdi and let his own words speak for himself, one last time.

A BRIEF INTERVIEW WITH GEORGE BURDI

In response to an article that I wrote about Burdi, (never published), George offered to answer three of my questions, no more, no less. Despite his limiting terms, I took the chance. The answers I received were not very surprising to me, though one will find some significant differences in my above-noted theorizing of his actions and his current answers. Hindsight after experience, of course, is 20/20, and I would have some doubt that all of the sentiments expressed now would be in tone to his feelings during his self-described "last four years of my (Burdi's) racial career." Of particular interest is his claim that he knew that the chest-beating machismo of the "movement's" music was ill-fated from the start. Obviously a question such as "Why did you found and work for Resistance and form the band Rahowa?" should be asked in relation to this, but it is a point only of interest. It is history now, and the work —or damage, or both—is done.

Instead of incorporating the interview into the article, I decided to simply copy his answers verbatim as a supplement. His words, I hope, will speak for themselves.

JM: *Windsor Star* reporter Ellen van Wagnerian quoted you in court as saying that you are "If any-

thing, a libertarian." Does this mean that you do not believe in any form of racialism, or that you believe in racialism as a personal religion and not something to become the ruling law of a White nation?

GB: What it means is that no one is going to remake the world over in his own image, so the most reasonable philosophical objective is to accept that others view the world they feel best. I completely and totally respect another person's right to think whatever they want about any issue, and I have stopped taking the view that "if someone disagrees with me, then they're wrong." I am no longer a "man against time," I am a "man above time." I am just a witness to the unfolding of history now, and will for the most part remain silent on what I observe. As to what my personal beliefs are, they are no longer rooted in the dogmatic rut they once were. Let's say I couldn't have left the "movement" if I believed in its tenants. I once believed it could be channeled into something productive and positive, but I have long since abandoned that notion.

JM: According to the same article, at the most recent trial your lawyer stated that you regretted the "negative aspects of your past activities." Exactly what specific "negative" things was he referring to?

GB: Mark Wilson and I knew right from the outset that chest-beating machismo of the "movement's" music wasn't going to accomplish anything, except to reaffirm the public's fear of us, and arouse the wrath of the system. What the positively-oriented members of the "movement" must understand is that as long as they are carrying all of these bitter malcontents around with them as dead-weight, then they will continue to be marginalized and viewed as losers and misfits. If you think that you'll succeed on such a massive revolutionary challenge by taking behavioral cues from WWF Wrestling and The Jerry Springer Show, then you are a fool. Be progressive, honorable, and gentle in your rhetoric, and people will slowly begin to respect you. But if you remain angry and frustrated, and keep insulting other races just for the catharsis it provides, then you are going to be mired in total and utter failure. Many times I was the ringleader, so I have no one to blame but myself. But in retrospect, I wish I had the maturity to find a better circus.

JM: What is your reply to those who say you have betrayed the beliefs that you once espoused through Resistance, Rahowa, the Heritage Front and the Church of the Creator?

GB: Yes I have, because I no longer believe in those principles, not in the same way that I once espoused them, and not in the way that any of the organizations I belonged to ever understood them. In many ways, I never did, and I spent the last half of my racial career attempting to get the "movement" to modernize the perspective to break the hold of dogmatic convention. The great German war historian Von Clausewitz once stated that often the loser of a conflict is the one that fights the new battles with the strategies of the previous war. If the "movement" continues to react to progressive ideas with cries of "heresy," then it is doomed. Clean up your act, get a new face, remove the violent rhetoric and the nasty bitter, people, and you might have a chance. Continue on the path you are on, and prepare to meet the dodo bird.

Let me depart by giving you an analogy to ponder. A man investigates a leaky spot in his roof, only to find that his entire roof is infested with termites. A little more searching, and he finds, to his great dismay, that up to 90% of the house's frame is being eaten by the bugs. He has a choice. Slowly and painstakingly replace one wall at a time, hoping that the termites don't spread into the new wood, or move his family out for a few months, burn the whole structure down, and start from scratch. For the more blunt-brained among you, I'll spell it out. The "movement" is a rotten house, and as long as it is still standing, nothing more important can ever be built on its principles. Let it die, burn it down, till the soil, let green grass grow over the wounds of the past, and then when you build it back up again, make it something decent, artistic, cultured, proud, and positive. Go and find your true racial souls and return back to this great challenge with the maturity of speaking on behalf of your most time-honored heroes.

Interview ends.

Note: Resistance does not condone, approve or support of George Burdi's actions and current beliefs, only our former editor's opportunity to openly express himself.

Information regarding the Burdi trial was taken from Ellen van Wagnerian's article from *The Windsor Star*, November, Wednesday the 29th 1999. ✦

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RAISING CHILDREN OUTSIDE THE SYSTEM

AN INTERVIEW WITH JAN CARTWRIGHT, A HOMESCHOOLING MOM

With today's government enforced diversity and multicultural madness, White parents are often found scratching their heads in trying to figure out a way to raise healthy children in such a sick society. One such way is by homeschooling your own children, thus preventing the proponents of political correctness from polluting your children's minds. One family who has been successful in shielding their children from the brainwashing institutions known as the public schools is the Cartwright family of Parma, Ohio. Ron and Jan Cartwright's four children are not only homeschooled, but all of them have been born at home rather than at a hospital. Resistance had the pleasure of interviewing Jan Cartwright and she provided us with some refreshing comments.

RES: Hello Jan! It's great to finally be interviewing a female for Resistance. I understand that your family life is based around your ideology, so please tell us a little about your background. Also, did your own upbringing have any impact on your current beliefs?

JAN: I was born in a small Iowa town with a population of only 300 and my family moved to a predominantly Black neighborhood in Cleveland when I was only five. That was a real culture shock for me to come from a racially homogeneous society to one where I was a minority. I watched my own family, which included nine siblings, crumble and degenerate from the bad influence of multiculturalism. I decided to just work hard and escape the conditions of my community.

RES: I understand that the only boyfriend that you ever had became the man you married. That is awesome! You just don't see that anymore.

JAN: I was lucky to find a man who taught me why the sickening things in my community were allowed to happen. He began giving me National Alliance literature when I was only 14 years old and I became very knowledgeable about many different things. Although there is ten years age difference between us, we decided to get married eight years later. We spent many years discussing basic philosophy on matters such as race and the natural relationship between men and women before taking this important step.

RES: You've basically decided to shield your children from this multicultural society. Your children are born at home and they're schooled at home. What are you trying to protect your children from?

JAN: My husband and I decided that it would be foolish to send our children to public school and then expect them to even remotely view the world as we do. Public and private schools are programming centers for multiculturalism and the New World Order. Children are not taught to think, they are taught to spit out the right answers to please their teachers. Then they must deal with the social pressures on the playground. Children are constantly pressured to conform to politically correct thinking which I feel is criminal.

RES: How easy is it to homeschool? Have you faced any obstacles from the state government for raising the children the way you do without any influence from the system?

JAN: Home-schooling in Ohio is relatively easy. Because of the large Amish population in the state, we are pretty much left alone. But there are potential hazards with all levels of government trying to impose illegal requirements. It is a good idea to become active in a support group or legal defense group that would help to keep you abreast of changes in the laws. You need to make sure that the group you choose does not try to impose beliefs that conflict with yours.

RES: Are you using a homeschooling curriculum? What are you teaching your children?

JAN: There are many curriculums available to choose from, but the majority of them have a Judeo-Christian "love thy mud person" attitude. We don't use a published curriculum, I just teach the basics first. As the children get older, they have specific projects of interest to them. Our main concern is that our children learn to think, not just vomit up answers.

RES: What do your children do for fun and entertainment? Are they involved in any cultural activities.

JAN: Our children have varied interests, but as a family we enjoy camping, swimming, boating, gardening, and sledding in the winter. Each one of them also enjoys White music, anything from Classical to White Power Rock. As for cultural activities, we go to Scottish, Irish,

and German events in our community.

RES: Have your children ever watched television?

JAN: We don't watch television in our home except on rare occasions, for example when Dr. Pierce is interviewed. We do not watch the Jewish-produced multicultural garbage.

RES: You've accomplished a great deal in your life. You've done an admiral job in raising your children with healthy White values. Your children do not have to be deindoctrinated from decadent Jewish values since they are not accessible in any way to the Jewish media bosses. Their outlook on life will come naturally to them. I've also noticed that your children are much more mature than other kids their age. Please comment.

JAN: We expect our children to act like civilized human beings—not like some featherless biped that the New World Order claims is human. We feel that maturity develops with learning to accept responsibility. Our children are expected to contribute to the family's efforts at a young age. For instance, when we were reroofing our home even our five-year-old had a task to perform.

RES: When racialist organizations distribute literature it seems that they are trying to educate and deprogram the White masses from years of Jewish brainwashing. Your children don't need to be deprogramed, therefore, I think it's fair to say that you've accomplished a duty much more important than distributing literature. Your children were recruited into the cause the day they were born. Why do you think that some White parents who are racially conscious cannot even get their own children to become interested in their White heritage and act upon the threat to our racial survival?

JAN: Public school and television have a lot to do with the decline in our ability to hold onto our own. Some books claim that if you can teach your child for at least the first seven years, their morals will be set. Unfortunately, even the Amish lose about 50% to the lure of materialism.

The Cartwright family: (L to R) Ron, Harley, Jan, Kjerstine, Lars and Ralph

RES: I've heard that you associate with a group of women who share your "born at home" views and that you frequently attend home births. Are there any drawbacks to homebirths? What if the child needs immediate medical attention?

JAN: Homebirth is not for everyone, but birth is also not a medical event. Women have been giving birth for millions of years without medical intervention. Medical technology can save lives when used properly. Unfortunately, with all the medical technology in this country, we are ranked as one of the lowest when it comes to birth outcome (which means we lose more mothers and babies than other countries which have most of their babies at home).

RES: Would you recommend all White couples to have their children born at home?

JAN: That choice should be left to the couple. My recommendation is that couples read as many books as they can about their alternatives. Certainly, at home you have a choice as to who comes in contact with you and your baby. Your body is already immune to the germs in your home, hence your baby is immune also. The hospitals are fraught with germs that there are no antibiotics. If you decide to go to the hospital, make sure that you are familiar with the hospital rules in regard to mother and baby. Ask questions about immunizations and testings that are "necessary" before the baby can leave (some are deadly, i.e. Hepatitis vaccinations for instance have killed perfectly healthy babies).

RES: You and your husband have four beautiful children. Despite being over the age of 40, do you still plan to have more children?

JAN: Our goal was to have eleven or twelve children. Realistically, I would be happy with four more children. We need to start replacing our kind before we become extinct.

RES: It's been really great to hear about your healthy family values and child-raising. Is there anything else you'd like to say to our readers, especially the young mothers or future moms?

JAN: I strongly encourage White men and women to have as many Aryan children as possible. If at all possible, they should homeschool at least through elementary school. If that is not feasible, then make sure you discuss with your children the decline of our White values in society today. Do not just throw them to the multicultural wolves and expect our White race to survive. ✦

An interview with Frank Rennicke

Although most bands interviewed in Resistance are of the Oi, Hatecore or Metal genre, there are a number of other talented pro-White musicians who most definitely deserve ink. One such talent is the very popular German nationalist folksinger Frank Rennicke. The grandson of a WWII Wehrmacht veteran, the 36-year-old Rennicke is married with five children, three sons and two daughters. Rennicke is a long-time member of the NPD (Nationaldemokratische Partei Deutschlands) and performs at many of their gatherings. In May of 1998 he was an official speaker at an NPD rally in Leipzig that attracted more than 6,000 nationalists. German National Alliance member Wolfgang Keller, who has previously written for National Vanguard and Instauration, recently had the pleasure of interviewing Herr Rennicke for Resistance.

RES: You are considered to be one of the finest patriotic Aryan folksingers in the world. Can you give us a brief history of your involvement in music?
FRANK: Around the beginning of the 1980s, I started thinking more critically about things, which led in turn to political consciousness. My left-of-center teachers at school tended to answer many of my questions with stupid answers — for example, when I would ask them why Germany was a divided country. I soon learned that it is easy to make enemies very quickly if one stands up for ones homeland, and also saw that this was a creed worth fighting for. Each negative encounter, however, only served to increase these sorts of thoughts and feelings that I had. At one point, I decided to translate these thoughts and feelings into words and melodies. Shortly thereafter, the first songs came into being. Later, after finding my way to the nationalist NPD, I played these songs at meetings. That's how it all began. Since that time, I have performed at over 500 events throughout the country and have put out a dozen CDs of my music. Meanwhile, I have become the best known nationalist singer in Germany, or to be more accurate, in what is left of Germany.

RES: What gravitated you towards Folk rather than Rock music?
FRANK: I simply tend towards more quiet sounds—and music with deep roots. That is why I listen more often to Irish Folk music than to German nationalist Rock. That's not to say I never listen to music with a fast tempo. That is not the case. But ballads—the sort of music I play—can really only be presented in the form of a Chanson, at least the way that I play them.

RES: Since I know many older people as well as young metalheads that enjoy your music, do you feel that your music transcends generations and thus enables you to reach a larger audience?
FRANK: This is what our political enemies have been saying for quite a while now. They say that the "danger" of my music is that it transcends the generation gap. This probably has to do with the kind of music that I play, my lifestyle and my own personal way of doing things.

RES: How would you describe the political climate in Germany today?
FRANK: First of all, the Federal Republic of Germany has nothing whatsoever to do with the real Germany—the same way that American Capitalism has nothing to do with the concept of freedom. The Federal Republic is a sort of dictatorship by the powerful, who seek to take our souls, our language, our culture and our biological inheritance away from us. Even to speak openly about this fact has legal consequences here.

Right now, the system is doing everything in its power to undermine the basis of my personal existence—they have even stooped to the level of dragging my family into the situation! It's all because of a song I wrote 13 years ago about the forced expulsion of Germans from their traditional homelands, both in the past and in the present. This is the ridiculous pretext they use to harass me.

The case is really about the right to free speech, including its uncensored expression in song. The Federal Republic is a dictatorship by democrats, as one politically aware person once observed—and it's the truth. I feel ashamed every day because of this state (i.e. the Federal Republic of Germany). But I feel a sense of pride and responsibility for the past and for the part of our heritage that has remained intact.

RES: Do you foresee the German masses awakening from their suicidal trance and installing a pro-German government, or have the German people become too "Americanized" to give a damn about the Fatherland?
FRANK: They certainly won't awaken by means of reason and logic. The re-education and intentional "dumbing—down" of the people is too far advanced. But those in power—those who serve up the bread and circuses—may not be able to carry on with their enterprise for very long into the future. During a period of crisis, a change may occur. I see it as an iron certainty, that the Federal republic hasn't a chance to survive the next 15 years. At that time, those in power, as well as their henchmen, will be made to answer for what they have done to Germany and her people.

For my part, I would like to help our civil rights movement to victory. This movement will resist the efforts of the cheaters and destroyers of our people.

RES: Are there any current German politicians who speak out against your country's liberal immigration policies? If so, how does the media treat them?

FRANK: This gang, the one that controls the system, doesn't give any decent person a chance. Anyone who dares raise his voice in protest against the daily madness happening here—to say nothing of those who proudly stand up for their people—is systematically destroyed.

Especially terrible are the so-called "conservatives" who sometimes say or do something sensible only to immediately make a point of saying that they are firmly against "right-wing extremists." They are all afraid of being branded as "Nazis." Such conservatives, for "tactical reasons" of course, are the true suppressors of real German opinion.

RES: How do most nationalistic Germans feel about the political successes of the "Populist" Austrian politician, Joerg Haider?

FRANK: Haider is a strategic thinking and intelligent man. If he really means what he says, as many believe, ii is very hard to tell. Just because the entire world, and all the enemies of nationalism, attack and revile him doesn't mean that he shares our views or is friendly to our cause. The facts are these: He is leading a very successful political career and he has had to swallow many a bitter pill in the process. Politics is a dirty business.

RES: What is the feeling among most Germans on having two of their most successful and popular athletes in history, Boris Becker and Steffi Graf, marrying non-Whites? Boris, of course, is married to a nigger and Steffi is set to marry the mixed-race Iranian, Andre Aggassi.

FRANK: To begin with, I don't have a very high opinion of commercial sports. It seems to me that the real spirit of sports is dead. The only thing that counts today is the sports industry!

On a personal level, I find Steffi Graf much more tolerable than Boris Becker, who continually promotes the idea of multi-culturalism in this country (and gets paid by the system for his propaganda campaigns). That being the case, it is somehow logical that he would have fathered a child by an African woman. As far as I'm concerned, Tennis-Boris and company can take the next boat to where his wife came from, and take his millions with him as well!

RES: How important is music in the struggle to save Germany from its present downward course of self-destruction?

FRANK: Music is capable of expressing emotion. In these cold, unfeeling times music is certainly very important. After I finish my performances, I often hear from people, that my songs say more than 1000 good speeches or pamphlets. Perhaps this explains why we are being so persecuted now by those in power.

RES: Are your CDs sold in many German shops?

FRANK: This is hardly the case! The total and complete observation (by Verfassungsschutz goons) of my activities, as well as the dirty tricks and defamation of my character, leave singers like me to fend for themselves—driven from the marketplace by force.

RES: With Germany's severe "hate speech" laws, how difficult is it in walking that fine line of writing pro-German lyrics without violating these controversial laws?

FRANK: It's very easy to write the songs, but my lawyers cross a lot of the lyrics out. Freedom of speech does not exist in Germany today.

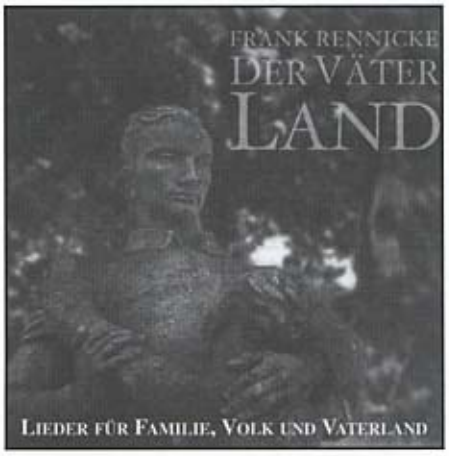
RES: Is much being done to preserve and promote German folk dancing? Are there many folk dance groups in Germany today?

FRANK: There are fewer and fewer these days, unfortunately. Most of these groups now mix their traditional dances into a multicultural program. But what is truly German here in Germany these days? The Oktoberfest in Munich? Definitely not!

RES: Where do you usually perform, cultural festivals, political gatherings, etc.?

FRANK: I'm a political singer. I mostly sing my songs in front of a politically conscious crowd, such as NPD meetings.

RES: It's been a pleasure speaking with you. Anything else you'd like to say?



FRANK: In a country where more time and energy is spent by the authorities tracking down songwriters instead of criminals, and where harsher sentences are given for writing songs than for committing acts of violence, then something is terribly out of order. Things are completely out of order in the Federal Republic of Germany—it gives one the feeling of living in a madhouse.

But as the father of five children, I will defend their future and my land to my very last drop of blood. I won't stop singing my songs either, and I hope they will spur the causes of justice and reason on to victory. At this time, our power may be small and our weapons few, but our mere existence seems still to pose a very real threat to our enemies.

Last year, I remember seeing a picture of American nationalists and enemies of the system. The caption of the picture read: "It's dangerous to be right, when the government is wrong." It's the same in the Federal Republic of Germany as it is in the USA! Our enemies are the same—our goals are the same. Understanding this fact is an important beginning.

Being able to take part in this common struggle, fighting for the future of free nations—those whose people are still able to maintain their integrity as a people—is something that makes life worth living. ✦

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Artists Against Racism

By Stan Dulinski

It never ceases to amaze me how serious people take entertainers. Some esthetically good-looking person plays to a particular demographic, and they're suddenly akin to the leaders of a nation.

Sure, we all know why Ed Norton's latest Hollywood role was as a gawky Catholic priest whose best buddy is a shiksa-lusting rabbi. Or why Tim Robbins is making sure that everyone doesn't identify him with his right-wing terrorist character from Arlington Road by going on the bandwagon tour. Or why Marlon Brando bent over backwards to apologize for a moment of truth about who controls Hollywood. These people couldn't probably care less about the plight of the Tibetans against the culturally-insensitive Chinese, or East Timor, or some recent community defiance against an integration case. These people have careers to keep in an industry that requires constant public imaging, and they do whatever they're told to do by their bosses. Because like most people, keeping the paycheck coming to keep up the lifestyle that they enjoy comes first. The fact that they are assisting in the global destruction of higher humanity is purely incidental.

But within the entertainment industry, there is a vanguard of people that actually do believe in what the media is pushing on us. Their numbers aren't as large as most would think, but they are out there, and they see themselves, the official torch-bearers of western culture that they are, in a position to advance their cause by lending their name to it.

And wouldn't you know it, but there just happens to be an organization for them.

It's called Artists Against Racism.

There's Hollywood star Mike Meyers, whose *Saturday Night Live* skit of Jewish New York women, "Kawffee Tawk" was a parody on his mother-in-law. There's Lillith Fair Queen Ani DiFranco, the idol of every insecure feminist teenage girl from the suburbs. There's Alice Munro, a Mexican-American author whose only "significant" work, The *House On Mango Street*, is a slim collection of autobiographical stories written from a ten-year olds' perspective. Add in a little Ricki Lake for representation of quality daytime television programming, and you get an idea of the all-star squad that AAR is toting around.

But most of the artists are nowhere close to being what I would call cultural icons. They're the type of people that do the college auditorium circuit, or are third on the performance list for neo-Hippie events. The AAR is not so much a Hollywood-generated publicity stunt, as it appears to be for those truly interested in promoting anti-racism. Most appear to be of the regular artsy-fartsy crowd that nobody not seriously into the "creative" arts would know of. As I said before, at least these people have some principles beyond their careers, but this also means that these people are die-hard fanatics for their cause, people who will actually back up their word with some degree of action. I would venture to say that a few of them have working connections to the people that you and I are more familiar with: our dear friends in the Anti-Racist Action, who will be talking about in another investigative report—but that's another story.

The website of AAR seems to be very insistent that this organization is not merely for the who's-who in the world of liberal artists. There's an auxiliary membership for the wannabe's that aren't artists, which supports the organization by organizing concerts, representing AAR at events, donating funds, and spreading their message in other ways. The group has a larger array of projects than most anti-racist organizations, such as outreach programs on the web, radio stations, schools and dramatic functions. But it's pretty obvious that the organization is meant for the culturally elite.

Which brings me to another point: If these people honestly believe in their cause, what the hell do these people think they are actually fighting? The racism in the production of material in Hollywood or Broadway? Or maybe it's the rise of Nazism they perceive in "dramatic arts" communities in San Francisco, Minneapolis, Seattle, New York, Philadelphia and Toronto? Type O Negative and Slayer aside, I find it hard to believe that anyone could argue that there's anyone within the mainstream entertainment industry that could even be possibly construed as White racists.

I'm joking, of course, because we all know what their real goal is. By these artists presenting themselves as above and beyond the call of complacent equality and becoming anti-racist zealots, they hope to impress the impressionable youth who are conditioned to believe that anything anyone famous does is not only morally right, but hip. Like Woody Harrelson getting arrested for chaining himself to the Golden Gate bridge for the environmentalist cause, Keifer Sutherland and the Chumbawumbas know that the celebrity status of the AAR members is excellent publicity for their cause. They know that having even the small-time artists lined up for any occasion that might arise is a good idea, and they also know that while their cause may be status quo for now, our cause is far from being

beaten, but instead growing. The AAR will continue to grow, or a new one will come alongside it, because as our own medium and popular support increases, the system will demand even more out of its trained poodles, and the dedicated liberals will feel more threatened than ever. As we all know, the war is just heating up.

I encourage our readers to visit the AAR webpage, and the links to the different websites. Behave yourself in a respectful manner if you email, call or write to them. Be sure to take note of the people involved in it. We may not be in a position to counter their program just yet, but it's a good idea to be informed of who our direct opposition is. Remember: some of these people might be protesting our gigs sometime, or they may be speaking out against you and I-directly. Nothing would give them more of a surprise than for us to recognize one of them. Two can play at the we-know-your-face game.

Also, do your part to counter the stereotype of the uncreative racist. There's plenty of productive work to do with your skills, even outside the movement. Not every musical project has to be blatantly racial, for example. Or, if you can draw, sculpt or carve, enter your work in a local event. If you can act, audition for a play or a part in an independent film. If you can write, give a shot at knocking off a mainstream novel. The more people that we can get out there in the open in all walks of life, including the creative arts, the more influential we become.

Who knows? Maybe we'll even be able to get a new group formed: AFR- Artists For Racism. And that's one artistic crowd that Resistance will support. ✦

SOME MEMBERS OF ARTISTS AGAINST RACISM:

MUSICIANS
Celine Dion
Ani DiFranco
Sarah McLaughlin
Chumbawamba
B.B. King
Midnight Oil
Neil Young
Peter Gabriel
Raffi
BUSH
RUSH
Barenaked Ladies

ACTORS
Mike Meyers
Dan Akroyd
Kiefer Sutherland
Eugene Levy
Martin Short
Michael Burgess
Shirley Douglas
Graham Greene

TV PERSONALITIES
Ricki Lake

AUTHORS
Margaret Atwood
Jane Urquhart
Alice Munro

VISUAL ARTISTS
Mary Pratt
Ken Danby
Leland Bell

CONDUCTORS
John Kim Ball

COMEDIANS
Frank Schuster

DANCERS
Karen Kain
Veronica Tennant

DIRECTORS
Norman Jewison
Atom Egoyan

Organization: Artists Against Racism
Headquarters: Toronto-Ontario, Canada
Internet Site: www.vrx.net/aar/artists.html
Leader: unknown
Symbol: Purple Ribbon
Organization's Purpose: Promotion of cultural/racial/ethnic genocide under guise of multiculturalism, anti-racism, and "tolerance" through promotion of leftist artists and their projects.
Membership Strength: Approximately 20-25 high-level celebrity artists, 50-55 lesser-known, artists, unknown number of non-artistic supporters.
Membership is mostly limited to the United States and Canada.
Activities: Celebrity representation for anti-racism, benefit concerts, moderate "information" campaigns through Internet, radio and public appearances, event representation, poster production and distribution, anti-racist graphic design contests, and news service.
Targeted audience and strongest support: Leftist, Feminist, Gay/Lesbian, creative arts circles, school children, some degrees of mass media, other artists.
Typical Member: Small-time professional artist, young to middle-aged adult, active in an leftist social scene. Well-educated by system standards, either an extreme White Liberal or embittered non-White.
Strongest concentrated area of support: Toronto
Publications: AAR media update
Associated or Allied Groups: Anti-Racist Action, Nikzor Project, Simon Wiesenthal Center,
Final Analysis: While Artists Against Racism lacks both the wide array of celebrity membership to do exceptional propagandistic work, and the core of their targeted audience is already fanatically devoted to a socially-accepted cause, the organization has some ability to convince everyday White youth through the celebrity appeal.

The White Eagles Arise

An Interview with Vlada of Providence and Terror-Machine. Vlada, 23, a talented musician, driving force behind Blood+Honor Serbia, former sergeant during peacetime in the Yugoslavian Second Army and devout National Socialist, is helping spread the message of a new era to the youth of his troubled but beloved country.

By Stan Dulinski

Stan: Okay, for starters, tell us about the skinhead scene in central Serbia, Jagodina in particular.
Vlada: The skinhead scene started around 1990. New and old people were always coming and going, but were always about 15 to 20 people, and then a core of a couple long-timers. Our first bands were Puni Mrznje (Full of Hate) and Boycott. Nikola and I were in it, and then there was another band, Nikad Vise-Never Again. The band split up in 1995 when I went into the army, and when I returned the band Providenje (Providence) was formed.
Stan: The name Providence: Even in English it's a rather unique name for a N.S. skinhead band. Why did you settle on that one?
Vlada: We chose it because we felt that Hitler was sent to us by Providence to save the Aryan Race.
Stan: And how active has Blood and Honor Serbia been in the past few years, musically speaking?
Vlada: Hmmm...let's see. Providence: two releases, twenty concerts in Serbia, Hungary and Slovakia. Sorab 18 (Serbian 18): two releases, six or eight concerts in Serbia.
Stan: And then there's also Crystal Night and Aggression from other towns.
Vlada: Yes, they're our good comrades.
Stan: Now tell us about this other project, Terror Machine.
Vlada: To start with, it's just a studio band with two members. Nikola does guitar and bass, I do drums and vocals. We recorded three songs in the Summer of 1998 as part of the Blood and Honor Serbia compilation. We re-entered the studio and completed the full album March to May of 1999, during the NATO bombings.
Stan: Whoa-Talk about a work hazard.
Vlada: A day in the life of Serbia.
Stan: Unfortunately, there are other problems you're facing.
Vlada: All I can say is that one man started stabbing us in the back. He was kicked out of Providence and Blood and Honor Serbia, and joined another NS group which has been working against Serbia Blood and Honor. They have a good magazine, they attracted him, and they have released another Serbian Blood and Honor magazine.
Stan: So there are now three magazines coming out of this one town: Two Blood and Honors and this other magazine.
Vlada: And if I had the time, I would still be doing my old zine, the Skinhead Photozine. (laughs) That would make four!
Stan: Shit.
Vlada: This problem has really affected our relations with other skinheads from other parts of Serbia: Novi Sad and Belgrade in particular, and has wrecked our former unity.
Stan: This isn't what you guys need right now, but anyway, do you foresee the problem getting any better in the future, or it getting worse?
Vlada: We only hope that others will be able to see that we are dedicated and honest people who are fighting for our cause.

Vlada

Stan: I've noticed that the cops aren't the friendliest people on the planet here. How's your relationship been with them?

Vlada: It's been pretty bad. The cops are Milosevic's private army, they do whatever he wants them to do. In 1997, two Gypsies were killed in Belgrade by skinheads. Many of the skinheads in all of Serbia were raided by the cops at their homes. They took us downtown, took photos of us, took fingerprints, asked us questions, etc., but after that there were little problems. They open our postage and listen in on our phone conversations when they feel like it, but if we obey the laws, they will usually not bother us. But recently, they shut down a concert for St. Vid (Hero of Kosovo Field), and they arrested some of our comrades.

Stan: So much for our supposed allies. Now, you mentioned earlier that you have received help from others during the Kosovo War. I remember seeing a roster of some sorts that was a list of international supporters. Who are some of your friends outside of Serbia?

Vlada: There are quite a few. Many people supported the Croatians during the last few wars, but many people supported us during the Kosovo war. The most support came from Combat 18 during all the wars; they've always supported us. We will always support Combat 18, no matter what their problems are, because they supported us. I will always support a White country that supports us, no matter what their politics are. Final Conflict and 3rd Position from England are also in allegiance with our people, even though they supported Croatia during the last war.

Stan: There's always been a problem with some people who don't think that Serbs are real Europeans. Have you ever had any problems with any National Socialists because you are Serbians?

Vlada: For the most part, no. We have plenty of German comrades who see us as brothers, but there was a problem with a handful of Germans at one concert in Hungary about a year and a half ago, before the bombing. There were three skinheads who didn't like Serbs, so they started causing problems. Then they saw that almost everyone else was on our side, so they ended up leaving the place.

Stan: And how about Croatians?

Vlada: I don't hate the Croatian people, they are our brothers, but remember that this problem is very real and very complicated.

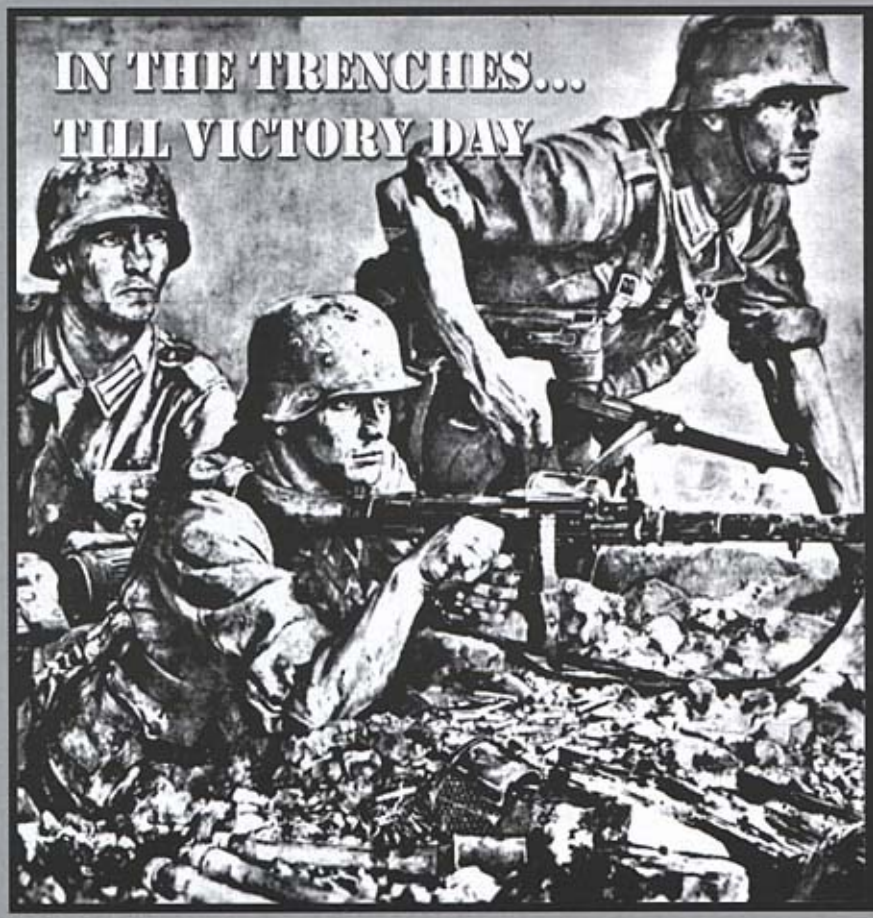
Stan: Most people in the "movement" don't understand the situation. They pick a side like a professional sports team and follow it because it's something to argue about or support without looking at both sides of it. This whole damn area is so complex. Overall, how did the Serbian people fare during the Kosovo War?

Vlada: I would say that the Serbian people are ashamed at the loss of Kosovo. We don't like foreign troops on our Holy Land, and the standard of living has gone dramatically down, though not as bad as a few years ago. The average pay back in 1992 to 1993 was about 100 Deutschmarks a month, and right now it's about 50 to 60 Marks.

Stan: And a Mark is about 50 to 60 cents,

Top to Bottom: (L-R) Vlada, Gaga, Relia & Nikola; Nikola-Guitar; Relia-Vocals

American money. No wonder there's so many Serbs living abroad. I wouldn't be surprised if there were Serbs living on the moon.
Vlada: (laughs) You're probably right, actually.
Stan: What is your stance on the Milosevich regime?
Vlada: A lot of oppression on our people these days. No further comment at this time.
Stan: How is the current situation in Bosnia and Krajina?
Vlada: It's the same thing as Kosovo. That is Serbian land, and now it's lost. But Kosovo will always be Serbian land, and we feel that the Serbs should fight to the end for Kosovo.
Stan: What's the situation elsewhere in Yugoslavia?
Vlada: There's about half a million Gypsies in Serbia-Montenegro, a few thousand Jews, and then there's some Chinese guest workers that Milosevic' brought in. There is also a region called Sanjac that has the only Muslims left in Yugoslavia. There's a few of them, but for now they're not causing too many problems. There's also a strong secession movement in the province of Montenegro, which is our only connection left to the Mediterranean. The people there are Serbs, but they just have a different culture and are sick of Milosevic'. There are also some troubles in the Vojvodina region of Serbia, with the ethnic Hungarian minority.
Stan: I think you people just get bored and go out looking for wars.
Vlada: (laughs)
Stan: Now, there's been some controversy over Arkan, the assassinated leader of the White Tigers brigade. Some people think he was a hero, others a criminal. What's your take on this?
Vlada: Well, Arkan used to be a criminal when he was young, but he gave a lot more to Serbia in all the wars we've been dragged into the last eleven years. He and his party were opposed to National Socialism, but they were real fighters against NATO, Muslims, and ZOG in general without realizing that they were fighting for White survival in Europe. His death is a great loss to our nation, because great patriots like him are very rare. His assassination is proof that he was a dangerous to our enemies, and that they were scared of him.
Stan: What are your planned future projects?
Vlada: After the cops started giving us problems again, we're working on getting our two new projects released under White Eagle Records, the third Providence album and the second B+H compilation. After that's out of the way, we'll be focusing on our e-zine for a while.
Stan: Okay, if you could get everyone involved in our cause together to listen to what you had to say, what would your message be?
Vlada: Learn as much as possible, become educated and serious NS believers who will do good for the movement.
Stan: And your closing words are:
Vlada: Thanks for the interview, and we'd like to extend our NS greetings to all true comrades everywhere; especially the ones that supported us during the NATO bombing. Blood and Honor Serbia salutes you! ✦



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DACHAU'S DARK SECRET

By Dr. William L. Pierce

The Second World War ended 55 years ago, and Americans, most of them born after that, have since experienced costly, bloody wars in Korea and Vietnam. Yet the Second World War retains a fascination for the average American which seems not to lessen with the passage of time.

Books about that war continue to be written and sold in prodigious numbers. The war's overall history, its individual battles, its uniforms and paraphernalia, its weapons, its vehicles and aircraft, its military leaders, its aces and heroes—all are repeatedly the subjects of scrutiny, analysis, and exposition by historians, journalistic hacks, military hobbyists, and other writers.

Explanations for this phenomenal interest in a three-and-a-half-year period of American history are varied. Some say that it is because the Second World War was the last "good" war or the last "just" war. Others view the war nostalgically, as the last time Americans were united by a common cause and shared a common idealism. Both of these explanations are popular with the court historians and the journalists, because they are consistent with today's media-propagated ideology of America as the righteous enforcer of egalitarianism and Judeo-Christian ideals in an obstinately backward world.

More thoughtful and forthright students of the period see a certain morbid curiosity in the fascination which the war holds for Americans: the same sort of morbid curiosity they might have about a wealthy but eccentric grandfather of theirs who gambled away the entire family fortune, lost his mind, murdered his neighbors and several members of his own family, and then committed suicide in an especially spectacular and gruesome manner. Many of these students undoubtedly see the war as the beginning of the end for America as a great nation; a few recognize the far grimmer fact that it was the suicide of Western civilization and the White race.

Despite all of the interest focused on the war, however, there are certain aspects of it which generally have been avoided by authors, certain wartime events and policies which have remained hidden by a curtain of silence. A book published in 1986 tears at least one gaping hole in that curtain. It is *Dachau: the Hour of the Avenger,* by Colonel Howard A. Buechner, A.U.S. (Retired). It is the author's account of his experiences on April 29, 1945, as a medical officer with the U.S. Army unit which accepted the surrender of the German garrison at the Dachau concentration camp.

Dr. Buechner today is a professor of medicine at Louisiana State University. He is the author of some 200 medical textbooks and scientific articles, and an internationally recognized authority on tuberculosis and other diseases of the lungs. In the spring of 1945 he was a 26-year-old first lieutenant just two years out of medical school. He recently had been given the post of battalion surgeon with the Third Battalion, 157th Regiment, of the Army's 45th (Thunderbird) Division.

His unit, advancing southeastward through Bavaria toward Munich, entered the village of Dachau, about 15 miles northwest of Munich, on the morning of April 29, 1945. Near the village was a German prison camp with some 32,000 inmates and a staff of 560 SS guards and administrators. The inmates were a mixture of communists, Jews, rapists, shirkers, black marketeers, pimps, looters, murderers, homosexuals, and other anti-social and criminal elements, with a large foreign contingent.

SOLDIERS of the Third Battalion, 157th Regiment, of the U.S. Army's 45th Division have just lined up 346 SS prisoners against a wall at the Dachau concentration camp, about 15 miles from Munich, and machine-gunned them, on the afternoon of April 29, 1945. The three still standing, plus a fourth out of the photograph to the right, were shot immediately after the photograph was taken. Released inmates then were given .45-caliber pistols and permitted to go along the line of fallen Germans and shoot each one in the head at close range. Among those watching the murder of the wounded SS men by the inmates was Dr. Howard Buechner, the battalion's medical officer.

CLOSEUP VIEW of the murdered SS men at the wall seen on the previous page. Inmates armed by the Americans have shot each fallen prisoner in the head with .45-caliber pistols, while the Americans watched.

Many of the last were foreign laborers brought to Germany during the war who had committed crimes while there. Outside the prison gates were several railroad cars containing corpses of other prisoners who had died en route to Dachau, because of the nearly total disruption of the German transportation and food distribution systems by American bombing during the final weeks of the war.

The commander of the SS garrison had made telephone contact earlier with U. S. Army headquarters personnel to arrange the surrender of the camp, and when the Americans arrived he formally surrendered to Lt. Colonel Felix Sparks, the Third Battalion's commanding officer. Within the next few hours all of the German prisoners were murdered by U.S. Army personnel and freed inmates, many of them in a sadistic and bestial manner. Dr. Buechner was a witness to the murders. He waited 41 years to tell his story of that terrible day.

Others already had told parts of the story. There was Nerin Gun's *Day of the Americans,* published in 1966, and Michael Selzer's *Deliverance Day: the Last Hours of Dachau,* published in 1978. Both books have gone virtually unnoticed by the public and by historians, however. Furthermore, both have very serious deficiencies as historical accounts. Gun, a Turkish journalist of the Marxist persuasion who was an inmate at Dachau and actually witnessed the murders, tells a very incomplete and distorted story, and he tells it with a smirking, winking, approving manner. The only real value of his book, which contains a great deal of pure invention, is in its photographs of murdered Germans, some of them taken by Gun himself. Selzer, a Jew, was not a witness, and his account is so distorted as to be more fiction than fact. Like Gun, he approves of the murders.

Dr. Buechner's book contrasts sharply with the others. It is an attempt to give as detailed and accurate an account as possible of the events of April 29, 1945. One is inclined to believe the author's implicit confession that it is something he wants to get off his chest, something which has been eating at his soul for more than four decades. It remains a curiously strange book nevertheless, in which the struggle going on inside Dr. Buechner—a struggle between his desire to confess his shared guilt and his desire to justify himself and his comrades—is evident throughout.

And the struggle apparently has not been resolved by the publication of his book. In the final chapter he remarks: "The reader might well ask why it took me 40 years to divulge the secret of Dachau. To this I have no easy answer. Once we walked out of the concentration camp and the charges against us were dropped by Gen. Patton, other events quickly pushed the nightmare of April 29 into the dark recesses of my mind."

Several pages of the book are occupied with Dr. Buechner's attempts to justify the murders. To this purpose he recites the most absurd and discredited of the Jewish propaganda lies against the Germans: that "18 to 26 million people" were exterminated in German concentration camps during the war, that the SS camp guards were mostly brutal thugs who enjoyed torturing prisoners, and that they made lampshades and soap from the corpses of the Jews they killed; he even repeats the lie that the disinfection chamber used for treating the clothing of Dachau's inmates was a "gas chamber" in which Jews were put to death.

All of these attempts at justification notwithstanding, Dr. Buechner does not shirk the task he set for himself of laying bare every detail of the atrocities committed at Dachau by the U.S. troops who "liberated" it. And it is a truly horrifying and sickening story, from the cold-blooded shooting of the camp commandant, SS Lt. Heinrich Skodzensky, almost immediately after he had surrendered, to the machine-gunning a few hours later of more than 300 SS troops who had been disarmed and lined up against a wall, to the sadistic murders of dozens of other surrendered SS men by released inmates. In the last case, U. S. troops shot the SS men in the legs in order to make them helpless, and then watched as the most vicious of the criminal elements among the inmates were permitted to gouge out their eyes, beat them to death with shovels, torture them with bayonets, and rip their living bodies apart. Altogether, 560 SS men were murdered, even those who had been in the camp hospital with battle wounds. The recesses of Dr. Buechner's mind

into which he swept the things he saw that day must have been dark indeed.

One interesting chapter of Dr. Buechner's book deals with the U.S. Army's efforts to cover up the American atrocities at Dachau. Before the perpetrators could dispose of the evidence of their crimes, high-ranking officers from other Army units arrived on the scene and viewed the corpses of the murdered SS men. At least some of these officers must have retained a sense of decency and justice, because, according to Buechner, "they were apparently greatly disturbed by the long line of dead bodies lying at the base of the wall." Furthermore, a number of photographs already had been taken, and so the cat was out of the bag.

An investigation was begun, and court martial charges were drawn up. The latter included violation of the Geneva Convention's rules for the treatment of prisoners of war and, in the case of Dr. Buechner himself, failure to stop the murders and to give medical aid to the wounded. When the investigation reached the office of General Patton, who was the military governor of Bavaria, he (in Dr. Buechner's words) "ordered every officer who had participated in the Dachau investigation to report to his office. He also demanded that they bring every document and photograph which they had collected. He then asked if they had placed every scrap of evidence in his hands. When assured that nothing had been withheld, he dumped all the papers into a metal wastebasket, asked for a cigarette lighter, and personally applied the flame to the documents."

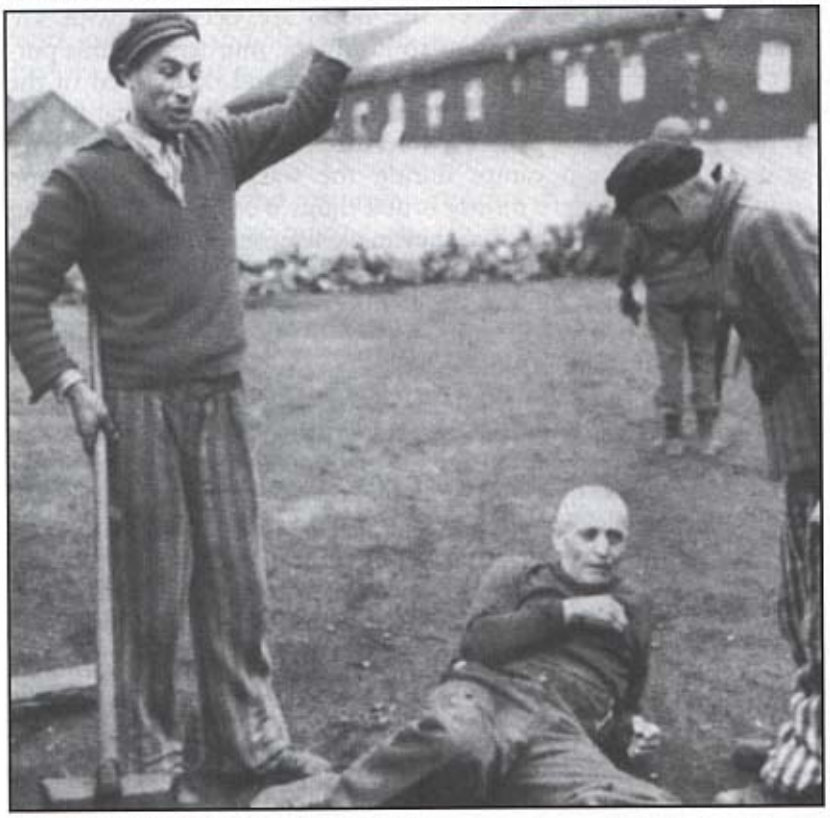
The court martial charges were dropped, records were altered, and false accounts of the "liberation" of Dachau were entered into the Army's official archives. Fortunately, several photographs of the atrocities at Dachau escaped Patton's cigarette lighter and survived to corroborate the eyewitness account of Dr. Buechner.

In defense of General Patton it may be said that, although he took a very casual attitude toward the murder of prisoners of war by soldiers under his command throughout the fighting in Europe, within a few weeks after the end of the war he began to realize that the Americans had been fighting on the wrong side. Thereafter he was a staunch defender of the rights of the defeated Germans. Three months after his cover-up of the Dachau murders Patton wrote in his diary: "Actually, the Germans are the only decent people left in Europe." He also quoted a comment made to him by a French general, Alphonse Juin: "It is indeed unfortunate., *mon* General, that the English and the Americans have destroyed in Europe the only sound country—and I do not mean France."

Patton resisted with special vigor the efforts of the Jews to punish arbitrarily every former member of the National Socialist German Workers' Party and every SS man. It was because of this resistance to the Jewish policy of vengeance that the politically ambitious Eisenhower relieved Patton of his command late in 1945.

It is too bad that Dr. Buechner never got his own thinking straightened out like General Patton did. In his book he wavers back and forth between a "maybe we shouldn't have done it" and a "they deserved to be killed" attitude. After describing the murder of the SS men he writes: "Lest the reader be shocked by this disclosure, he or she should realize that similar incidents had occurred on both sides on any number of prior occasions. The German 'Eicke' Division had executed British prisoners of war in France (at Le Paradis) and German forces had machine-gunned a large group of American prisoners at Malmedy. . . . On the other hand American forces had executed 17 Waffen-SS men at Webling, just before approaching Dachau. Other episodes of this type, both recorded and unreported, are hidden forever in the dark annals of war."

It is undoubtedly true that atrocities were committed by both sides during the Second World War. Because the Americans won, they were able to cover up their own atrocities, as they did the one they committed at Dachau, and they were able to exaggerate the Germans' atrocities and even invent spurious ones—such as the alleged massacre of 71 American prison-

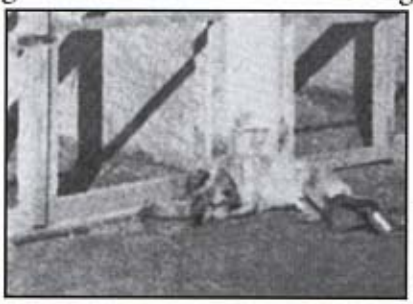


A SURRENDERED SS MAN has just been shot in the legs by an American soldier, so that he cannot run or defend himself. Moments later the released inmate on the left beat him to death with a shovel. Along the wall in the background are the corpses of 346 machine-gunned SS men.

ers at Malmedy in December 1944. But the Germans have never even been seriously accused of an atrocity against American or British prisoners of war remotely approaching the magnitude of the American atrocity at Dachau. Every impartial historian of the war agrees that the German forces, including the SS, were far more civilized in their treatment of the prisoners they took on the Western Front than their opponents were.

The fundamental issue here is not who violated the Geneva Convention more flagrantly, however; it is one of differing human values, of human quantity versus human quality, of the continuing struggle of the world's united *Untermenschen* to prevent the emergence of the *Uebermann,* and of America being on the wrong side in that struggle during and after the Second World War.

The two groups of people—inmates and SS guards—encountered by Dr. Buechner and his comrades at Dachau epitomize the two opposing sides in the struggle almost perfectly, and it is also perfectly clear which side the Americans identified with. The inmates were the scum of the earth. Whether fast-talking black-market operators, depraved sexual perverts, or sadistic murderers, they were collectively a group who could have best enriched the world by their absence from it. It is to be regretted that Dachau was not really the "extermination camp" Jewish propaganda claimed it to be, and that the staff had not exterminated the 32,000 vermin incarcerated there before the Americans arrived to turn them loose on the world again.



SADISTIC inmates took great pleasure in killing and mutilating the SS guard dogs with knives, after the Americans obligingly wounded them with rifles. This dog has just had his throat cut.

General Patton himself, who later became intimately acquainted with these released inmates when he was assigned the responsibility for providing housing, food, and other services for them, referred to them as "lower than animals."

The SS men, by way of contrast, were the best that that generation oi Europe's youth had to offer. Recruited from every nation on the continent, they embodied the ideals of the New Europe which Adolf Hitler had envisaged: a strong, proud, racially reawakened Europe, aware of its common blood and its shared cultural heritage, determined to overcome the spiritual corruption and the materialistic greed threatening that blood and that heritage, and united at the top by a carefully selected and trained leadership cadre which would enable it to resume its race-building mission.

Among the SS men at Dachau were Hungarians and Germans, Danes and Norwegians, Lithuanians and Belgians. They were volunteers, young men who met far more demanding physical and racial requirements and were given much more rigorous training than the draftees of the German Army. Even one of the Dachau inmates, quoted by the Turkish journalist-inmate Nerin Gun, could not help noting that, compared to the inmates and to the American GIs in the liberating force, the SS men looked like gods.

In combat they were unequaled, the best fighters put into the field by any nation during the war. They were more willing to take casualties, more feared by their foes on both the Eastern and Western Fronts, and also more often victors in their engagements than the regular troops of the German Army. And when assigned to guard and administer concentration camps, they applied themselves to that task with their customary energy and devotion to duty.

But the thing which really made the SS unique was that it was a fighting force composed of idealists, of men who had joined it in order to fight for the cause of the New Europe in which they passionately believed, rather than for parochial-nationalistic reasons or to avoid military service in a non- elite formation. And it was because of this that it was so intensely and passionately hated by the Jews and their spiritual camp followers. Through their control of the wartime propaganda media the Jews were able to infect the ordinary American GI with their own hatred for the SS.

To be sure, however, in addition to the effects of the specific anti-SS propaganda concocted for indoctrinating the troops, there was a certain predisposition on the part of the Americans to identify with the inmates at Dachau rather than with the SS guards; both democracy and Judeo-Christianity inclined them that way. The democratic value system places quantity above quality, the mass above the elite. And those who have taken to heart the Sermon on the Mount (among whom is Dr. Buechner, who quotes from both the Old and New Testaments at every opportunity) are bound to value the homely and botched above the handsome and fit, the petty and mediocre above the noble and accomplished, the mongrel above the purebred, the mean-spirited above the idealistic.

The readers of Dr. Buechner's book will see this predisposition in the author clearly, and at the same time they also will see his unspoken uneasiness over the atrocities his comrades committed. What they will look for in vain, however, is any indication that behind his uneasiness is even the faintest suspicion that, in exact contradiction to the platitudes he was taught about the issues at stake in the Second World War and the meaning of its outcome, the military conquest of Germany and her allies by the democrats of the West and the communists of the East was the triumph of barbarism over European civilization, of degeneracy and criminality over nobility and genuine altruism, of backwardness over our race's progressive spirit, of darkness over light. What happened at Dachau on April 29, 1945, was an epitome of all of those things. ✦

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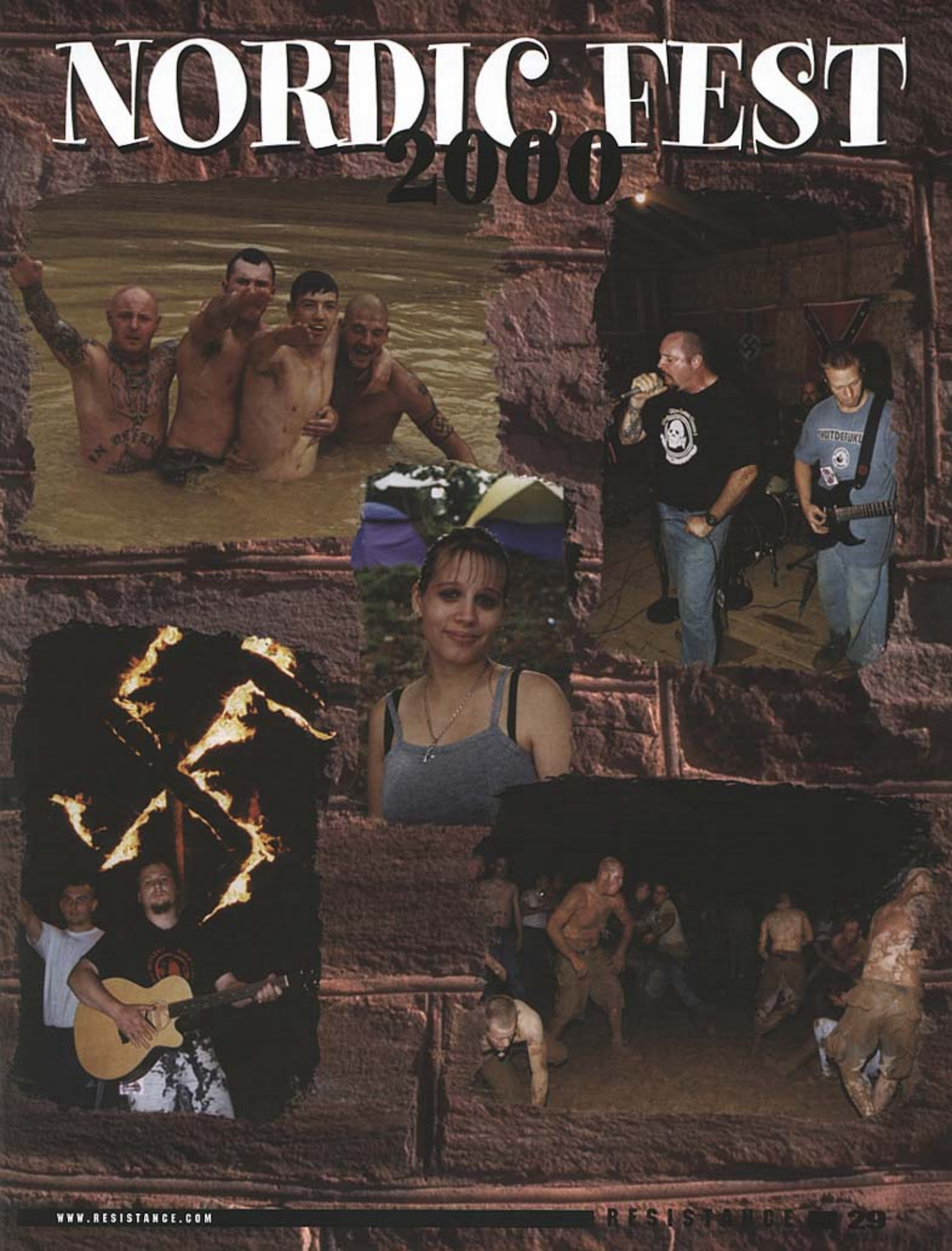

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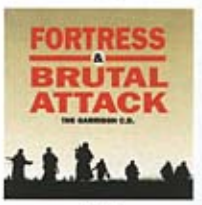

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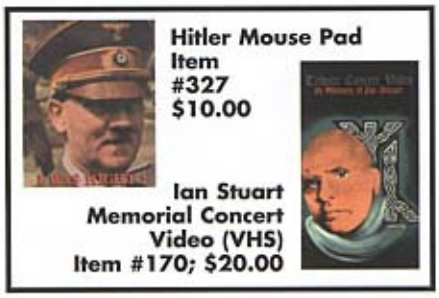

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top ten lists

DANIELLE'S TOP TEN
NOVI, MICHIGAN

1. House of Treason - Skrewdriver
2. Odin's Daughter - Brutal Attack
3. Sleep Well - Midtown Bootboys
4. Gun Control - Nordic Thunder
5. The Ultimate Crime - Involved Patriots
6. White Supremacy - Day of the Sword
7. Commie Scum - Fortress
8. Judgement Day - Bound For Glory
9. Memories - Skullhead
10. Hand in Hand With the Devil - Broadsword

KEN'S TOP TEN
SANDEFJORD, NORWAY

1. White Man - Max Resist
2. Fourteen Words - Centurion
3. Your Worst Nightmare - Bound For Glory
4. Renegade Youth - Max Resist
5. Dommen om Frihet - Pluton Svea
6. Tomorrow Belongs to Me - Skrewdriver
7. Man Against Time - Rahowa
8. Farewell Ian Stuart - No Remorse
9. Skrew You - Skrewdriver
10. The Snow Fell - Rahowa

HEATHER'S TOP TEN
MANASSAS, VIRGINIA

1. The Hammer Falls Again - Bound For Glory
2. Deliverance - Brutal Attack
3. Change of Scenery - Nordic Thunder
4. Voice of Britain - Skrewdriver
5. Ukklavaec - Division S
6. House of Treason - Skrewdriver
7. One Day - Centurion
8. Bountiful Life - Before God
9. Fading Memories - Raven's Wing
10. Who Likes a Nigger - Johnny Rebel

TOM'S TOP TEN
ORLANDO, FLORIDA

1. Showdown - Skrewdriver
2. Holocaust 2000 - Blue Eyed Devils
3. Commie Scum - Fortress
4. Violent Solution - Mudoven
5. Let's Start a Racial War - Angry Aryans
6. It Could Happen to You - Aggravated Assault
7. Aryan Girl - Intimidation One
8. The Rain Will Come Again - Rahowa
9. Bang Bang - Midtown Bootboys
10. Vote With a Bullet - Squadron

MELISSA'S TOP TEN
LISBON, PORTUGAL

1. Victory Day - Rahowa
2. Olho Por Olho Dente Por Dente - LusitanOi
3. Win or Die - Skrewdriver
4. Farewell Ian Stuart - No Remorse
5. Skinheads - Ultima Thule
6. 88 Rock'n Roll Band - Landser
7. Third Reich - Rahowa
8. White Victory - Blue Eyed Devils
9. In Pride We Stride - Bound For Glory
10. White Pride - Bully Boys

MICHAEL'S TOP TEN
AIKEN, SOUTH CAROLINA

1. When America Goes Down - Rahowa
2. Entrance of the Gods into Valhalla - Richard Wagner
3. Judgement Day - Bound For Glory
4. Deutschland - Berserkr
5. Under the Gods - No Remorse
6. The Parting - Centurion
7. Hall of the Heroes - Rahowa
8. Ninth Symphony - Ludwig van Beethoven
9. Krystallnacht - Aggravated Assault
10. One of the Few - Intimidation One

ANJIE'S TOP TEN
DETROIT, MICHIGAN

1. Black Plague Terror - Angry Aryans
2. Boots and Braces - Skrewdriver
3. Stormtroopers - Condemned 84
4. You're a Fucking Jew - Blue Eyed Devils
5. Renegade Youth - Max Resist
6. Faggots Give Rainbows a Bad Name - Angry Aryans
7. Justice - Berserkr
8. Warmaster - Bolt Thrower
9. Aussenseiter - Kampfzone
10. Your Worst Nightmare - Bound For Glory

MATT'S TOP TEN
AKRON, OHIO

1. Wrath of the Gods - Warlord
2. Let the Battle Begin - Celtic Warrior
3. Parasite - Fortress
4. My Honor My Pride - Nordic Thunder
5. Evil Has Landed - Arresting Officers
6. Never Change Me - English Rose
7. Stand Up, Fight Back - Bulldog Breed
8. The Way Its Got To Be - Skrewdriver
9. Free My Land - Skrewdriver
10. Battle Cry - Max Rexist

ANELI'S TOP TEN
GOTHENBURG, SWEDEN

1. Love You to Death - Type O Negative
2. Illuminations - Triskelon
3. Wolf Moon - Type O Negative
4. Ode to a Dying People - Rahowa
5. The Holy Land - Terrormachine
6. When America Goes Down - Rahowa
7. Awake - Extreme Hatred
8. Extreme Hatred - Extreme Hatred
9. Green Man - Type O Negative
10. Angel of Death - Slayer

BIG People for Problems

Paul of Plunder & Pillage Discusses Music, Skinheads, the Scene, the Cause and His Own Life

By John Murdoch

Paul is one of those guys you can easily misjudge at first glance—for say, a professional wrestler or a guy making headlines on the six o'clock news. Standing at 6' 5", well-built and with a shaved head, tattoos and skinhead garb, Paul certainly won't be described by a man on the street as someone who might be on a *Better Homes and Gardens* cover, especially if he heard Paul's vocal works. But it hardly takes any conversing with Minnesota's new Musical Terrorist to know that he is no dead-end hooligan with an axe to grind. Paul, 22 years old, is an intelligent, innovative leader in the wave of racial youth, establishing another generation of audio resistance. In this lengthy three-hour interview, Paul spoke his mind on quite a bit of things relating to our work—as if I was going to stop him.

JM: Okay Paul, boring stuff first.

P: The band started in Oct. '98, basically a project from Ed's ancient band, Mass Corruption. It was a Hardcore style, very simple. He had all these good songs floating around but they just couldn't fit into Bound for Glory or Before God style, so he added in new stuff. I was originally going to play guitar and Ed was going to sing, but it worked out the other way around. So the first album was half older stuff, half new stuff, and now we're taking it from there.

JM: How did you get introduced into all of this?

P:I was introduced to it while I was growing up in Southern California, through friends I was hanging out with in High School. I enjoyed the comeraderie and respect these people gave who barely knew me. So through hanging out with these people and asking questions about race, it began to open up my eyes to the truth. You know, there is a not a moment in my life when I could understand how someone could walk away from this truth once they had discovered it.

JM: So how did you get hooked up in the music side of things?

P: Well, I've been playing guitar for seven years. Originally, it was Punk and three-chord Oi for me ëback in the day. A friend of mine got me involved in a White Power band called Zyklon B. We did a couple of shows and we played at AryanFest '95.

JM: Musical influences?

P: Hatebreed, Pantera, Slayer, the old White Power classics, cliché or not. I am a huge Nordic Thunder fan. There's also been some Punk and Hardcore influences, so you can say that White Power Rock & Roll isn't the only thing.

JM: What were your motivations for leaving

the Sunshine State, or whatever the hell they call it?

I moved out of Southern California for legal reasons, primarily. Not a day could go by without seeing 10 cops. Nothing is beneath those guys. The economy is also crap down there because of the unskilled laborers from Mexico who'll work at any price. I think it goes unsaid that they're taking over down there, as well.

JM: And so now you're here in Minnesota.

P: I came up here to regroup and re-organize with a caravan of N.S. Californians to St. Paul. We were fortunate to hook up with a group of dedicated National Socialists up here, and we're doing good now.

JM: Let's go back for a second to the subject of the police. I know you've had some unfortunate run-ins with the law, but so far you've survived. What's your advice to the youngfolk out there about dealing with the local constabulary?

P: They can do whatever they want—and they will. It will never be fair, because that's the way this world works. We're never going to get sympathy from the average guy on the street, either, because to them we're just Nazis. I hate to say this, but you have to think before you act or speak, because you can get slapped for almost anything these days. A racial slur can be considered "Intimidation and Abuse of Civil Liberties," for example.

JM: And that's considered a crime.

P: You bet it is. You have to realize that we are in some serious trouble here. One of our biggest problems is that we have limited ways of getting our message across. We can't get radio or TV stations to support our causes and we can't start them ourselves; we can hardly get magazines on the racks. What we have to do is start representing our stuff as "ok, are you tired of their perspective? Try ours. There's not just two to three options here, there's another choice."

JM: So is it fair to say that you don't support the idea of a violent revolution?

P: There's a time and a place for everything. There will be a time to gather the guns, but you can't just chop off the tentacles of the Octopus, you have to go for the head otherwise you'll never get anywhere. It has to be an organized event, otherwise you could be killing until you were dead and it wouldn't make any difference.

JM: So what's our biggest problem in today's scene?

P: Lack of unity between different groups, the alcohol problem too, but also lack of creativity. Well, it's like this. You go to a typical North American White Power concert, you got fifty to a hundred skinheads, everybody's got either a green or black flight jacket with the same twenty patches, everybody's wearing Doc Martens, camo pants or jeans and black concert t-shirts. Fred Perry's and suspenders are optional, but that's about it. We have to start expanded soon, otherwise we're going to break off into a billion cliques. I mean, it's happening already. When a scene gets to be cliché, people are going to start wandering off into greener pastures.

Plunder & Pillage: Paul, Rick, Mike & Ed

JM: Yeah, I think the current dry spell of originality is a big problem.

P: Absolutely. I mean, our race is all about creativity and expansion, and we have a scene that keeps putting out the same stuff, over and over again. Everybody wants to imitate what Skrewdriver did, which is impossible, but people don't realize that Ian Stuart was all about expansion. Look at the side projects he did, look at the slow songs he did like "Night Trains" and so forth.

JM: So what's the solution?

P: We have to keep things real, we have to keep progressing, and we have to keep being creative. There's a lot of plastic skins out there, going through the motions to be part of a scene, wearing swastika t-shirts to piss of their parents and not really understanding what it means. For some skins, it's "when in doubt, recite the 14 Words." It can't be like that, otherwise there will be no movement. Then again, you also have to remember that's not the only solution. Listening to a

CD is something, but it won't do much for activism. What it can do is help stir up emotions and clarify feelings that are already there. It can help us stand strong and proud, but as far as revolution goes.

JM: We're not going to sing our way to a revolution.

P: Yeah, it's going to take more than that.

JM: Plunder and Pillage has been doing a few concerts so far, I believe. How has the response been?

P: We've done about a half-dozen concerts around the United States, our most recent one being in Texas. So far, our concert response hasn't been the best, because not too many people really know our material. So here I'll be screaming my guts out into a microphone giving it my all, and the audience will just kind of look at us not really knowing what to think. I guess it's the shock of hearing something new, so it's going to take some time for people to get into it, ya know?

JM: In the meantime, what can we expect from Plunder and Pillage?

P: Well, our new material is going to be bit different than the first album. There's going to be more of an 80s style of Hardcore. The vocals and drums are going to be more driven, the guitars are going to be heavier; everything is going to be crazier. It's not going to be like anything the White Power scene has heard before. We're still going to carry the lyrics in that sarcastic strain, we have a song called "White Man on Welfare," and another one called "Gunned Down by Nazis." I'm looking forward to it. In this new album, I've tried to look inwardly at the hate I feel and see what's behind this hatred and aggression.

JM: You, know looking at your lyrics and feeling the music you put out, there's a lot of hate in it. Do you believe in the glorification of hate, or do you see it as a reaction to this society?

P: Hate is a necessary feeling in this struggle. We only feel hate because we're losing the things we love, because people are taking the easy way out. The people who believe that the best anesthetic is alcohol or apathy—you can relate to them, but you know that is only going to hurt us in the long run. Forgetting about our problems isn't going to do us any good, because they're still going to be there. We have to walk amongst our people and stand up for what we believe in.

JM: All right, now outside of music again, what are some of your side-interests?

P: I am an avid gun collector, and I am enthralled with

survivalism. Like most kids of my generation, this lifelong fascination started with the movie *Red Dawn*. I am an advocate of total preparedness when the shit hits the fan in America. I don't sing about chaos because I like the idea behind it, you look around the United States and it's going to hit us hard.

JM: Chaos: Consortium Hastening Annihilation Of Society.

P: (laughs) Hey, that's good.

JM: It's not mine, I stole from someone else. Anyway, you're also an Identity Christian?

P: I am a National Socialist and an Identity Christian. I believe my people are sacred, and that they are the most important thing on this Earth.

JM: Do you believe in a vengeful, cleansing God?

P: Yes, I do. I believe in apocalyptic vengeance, and I also believe that out of that apocalypse, our people will triumph and conquer, because in the end our will to survive will be the stronger. There will be a line drawn in the sand with the Coca-Cola/McDonalds people on one side and us on the other, and everyone will have to choose, no exceptions. But in the meantime, we have to keep a level head and move forward.

JM: So do you look forward to the future?

P: I like to take it day by day. I always hope for a better future, but I try to appreciate every day as it comes. It's hard to enjoy life when we're not in control of our people's fate, but you've still got to go ahead and keep living.

JM: Okay, best and worst times for you so far were...

P: The worst time was when I was locked up in L.A. County jail, when I lost all hope. The best time was when my friends never lost faith and stood by me.

JM: So what's on the docket right now?

P: Keep doing the music thing, and start building my family.

JM: You're a lucky man.

P: Yeah, I guess I am.

JM: And I'm going to close this with letting you say whatever you want:

P: Umm...damn it, the world is my pulpit and I can't think of anything to say. Uh, White Power, Heil Hitler, 14 Words, our time will come.

JM: (Laughs)

P: Okay. We're out on the ledge of our existence, and another ledge is close. We don't know if we're going to make it, but we've got to keep trying otherwise we lose everything we've fought for. It isn't always easy when you look around see that things aren't what they used to be, but we just got to keep looking ahead and trying—and one day, we'll make it.

JM: Let's hope we do. ✦

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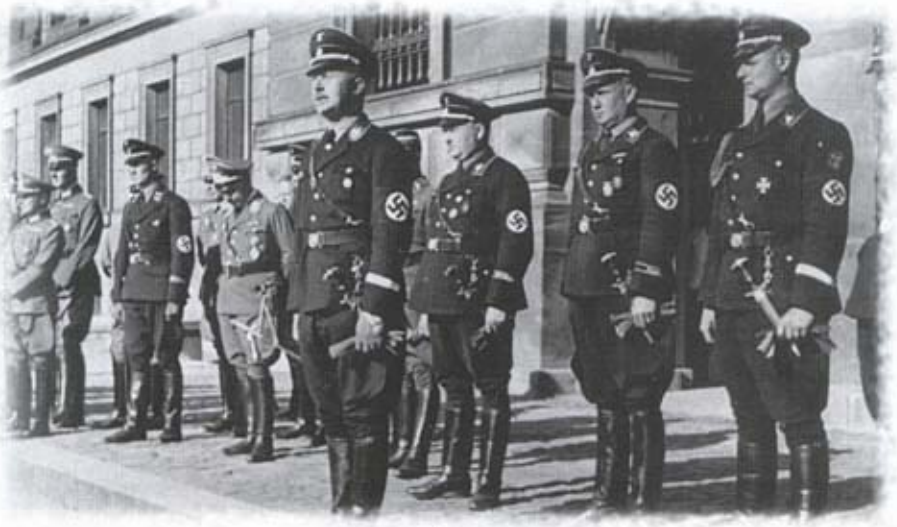
"Wenn alles in Scherben fallt"

an interview with Kristallnacht

NS Black Metal is the phenomenon among the Metal community. There is much talk about bands who openly or secretly declare their sympathy for the Third Reich and her policy. The vast majority of Metalers whine and whimper about the "damage" that is allegedly done to their "unpolitical scene" by bands and musicians who couldn't care less about the public image the Heavy Metal community has or had. Music is their means of propaganda, of musical warfare, and of cultural terrorism. Nonetheless, the more the media digs into this subject, the less profound their presentation of NS Black Metal has become. I have decided to interview the prototype of a NS Black Metal band, namely France's Kristallnacht, in order to give you an idea what those bands are all about. Black Metal beat writer HvT recently interviewed Laurent from Kristallnacht for Resistance.

RES: Please introduce Kristallnacht. For how long have you been active? Was there any particular reason for playing Black Metal? Give us some details about your band history.
LAURENT: Kristallnacht was born in July 1994. I decided to play Black Metal because it is an ideological style that fits to my anti-Christian/anti-Semitic and elitist attitudes. Of course, the musical aspect was equally important: Black Metal simply is the most intense music in the Metal genre. Since the beginning, I released: Black Flame of Unholy Hate" demo (March '95), a split demo with Osculum Infame (May '96), a split cassette EP with Morke (January '98) and MCD "Warspirit" (September '99). The two former tapes have been released under the name Funeral.
RES: Your band name indicates an interest in National Socialism and the Third Reich. Can you tell me more about the motivation to choose this name?
LAURENT: Obviously, I'm involved in NS ideology and history. The name Kristallnacht is a symbolic one which translates a radical opposition to the Jews and their influence.
RES: Kristallnacht has released three demos and one MCD during the past year, while other BM bands put out one album after another. Nonetheless, Kristallnacht has a cult status among the BM scene that few others enjoy. How do you explain this?
LAURENT: I think the word "cult" is a bit excessive. I'd rather say that my band is respected in the extremist underground, probably due to the dedication I have to my convictions and the fact I went to jail for them.
RES: Do you have any musical and ideological influences?
LAURENT: My main musical influences are Darkthrone and Graveland, but I would mention Burzum, Infernum (R.I.P.), and Mayhem "De Mysteries Dominus Sathanas." Concerning ideological inspiration: Adolf Hitler, Friedrich Nietzsche, and David Myatt. The work of those three men perfectly express the Aryan way of thinking.
RES: Your MCD was released by the German label, Darker Than Black Records. How has this deal worked out for you? You surely know how the German ZOG forced this label to quit their business. Any comments?
LAURENT: I simply wrote to JFN (Editor- the co-owner of D.T.B., now on the run...) in order to know if he would like to produce my planned MCD. D.T.B. did a great job and the result is satisfying for sure. I guess that the D.T.B. staff was a target of the German secret police due to their NS positions. They wanted to send JFN back to jail and to achieve this, they had to "prove" he violated his parole terms. Fortunately, he managed to escape and I wish him and his brother well for the future.
RES: Is it an illusion or a matter of fact that Black Metal serves the mission of the 14 Words?
LAURENT: Black Metal can be useful to spread NS ideas and to get in touch with other extremists in the scene. It helps the cause by making people, especially the youth, aware of their true ideological path and of the importance of our fight against the Jewish plague.
RES: About a year ago you had served jail time. Can you go into details?

LAURENT: I spent three months in custody for distribution of NS propaganda and incitement to racial hatred back in 1998. Me and my comrade Malkira of AMSG Productions used to be in contact with the CHS, a French NS organization, and thus "collaborated" with them and this upset the French authorities. The case mainly concerns the CHS, but it led police to the two of us. The trial is planned for this year, I guess.



RES: Kristallnacht a.k.a. Funeral is featured in the book "Lords of Chaos." What do you think about this book and the work of its authors?

LAURENT: The book is really informative and the authors know what they are writing about. Yes, my band is featured in this book when it comes to a grave desecration that Xaphan (ex-member of Funeral) committed in June '96 and for which he did jail time for.

RES: Do you have any plans for the future, considering the uncertain outcome of your trial?

LAURENT: I'm preparing a 7" EP featuring one brand new song "Soldiers of Triumphant Sun" and also a new version of "For Resurrection of our Movement." It is likely Wolftower Records from Poland will release this vinyl.

RES: Several points...your comments please!

WWII: "The will to create an Aryan Empire and get rid of this Jewish supremacy in Europe;"

Paganism: "The real beliefs and traditions of Europe. I'm atheist, but I respect Paganism;"

Skinheads: "I have no link to them and their R.A.C./W.P. scene." (Now you have - Editor);

Napoleon: "No interest for this character;"

French Revolution: "A conspiracy led by the Jews and Freemasons to reverse the monarchy (which was hostile to them) in order to infiltrate and seize the power in France. To ahieve this, they manipulated the masses with their so-called "ideals" of liberty and equality;"

Black Metal in the charts: "Jewish business and politically correct attitude/statements that go along with the commercialization of Black Metal and discredit this style and its ideological meaning. Black Metal struggles against the present status quo, thus it can't compromise with him."

RES: Your final statements and comments.

LAURENT: Thanks for the interview. To preserve our racial identity means to honor ourselves. The truth dwells in our blood alone!

Thus spoke Laurent, the one and only member of Kristallnacht. Their demos and MCD should be sold out by now and as he will stick to limited editions, you'd better hurry up as soon as the aforementioned 7" EP is out.

Meantime, I truly hope this interview provided you with some insight into the ideas and intentions of NS Black Metal. Don't mistake the average Black Metal (the one you can find on the shelves of almost every record store) for its extremist counterpart and vice versa! NS Black Metal is the pariah of Heavy Metal and the bands and musicians are proud of it. ✦

From the editing manager of Resistance Magazine comes the first pro-NS skinhead novel, the first release under The Diabolus In Scriptia Campaign.

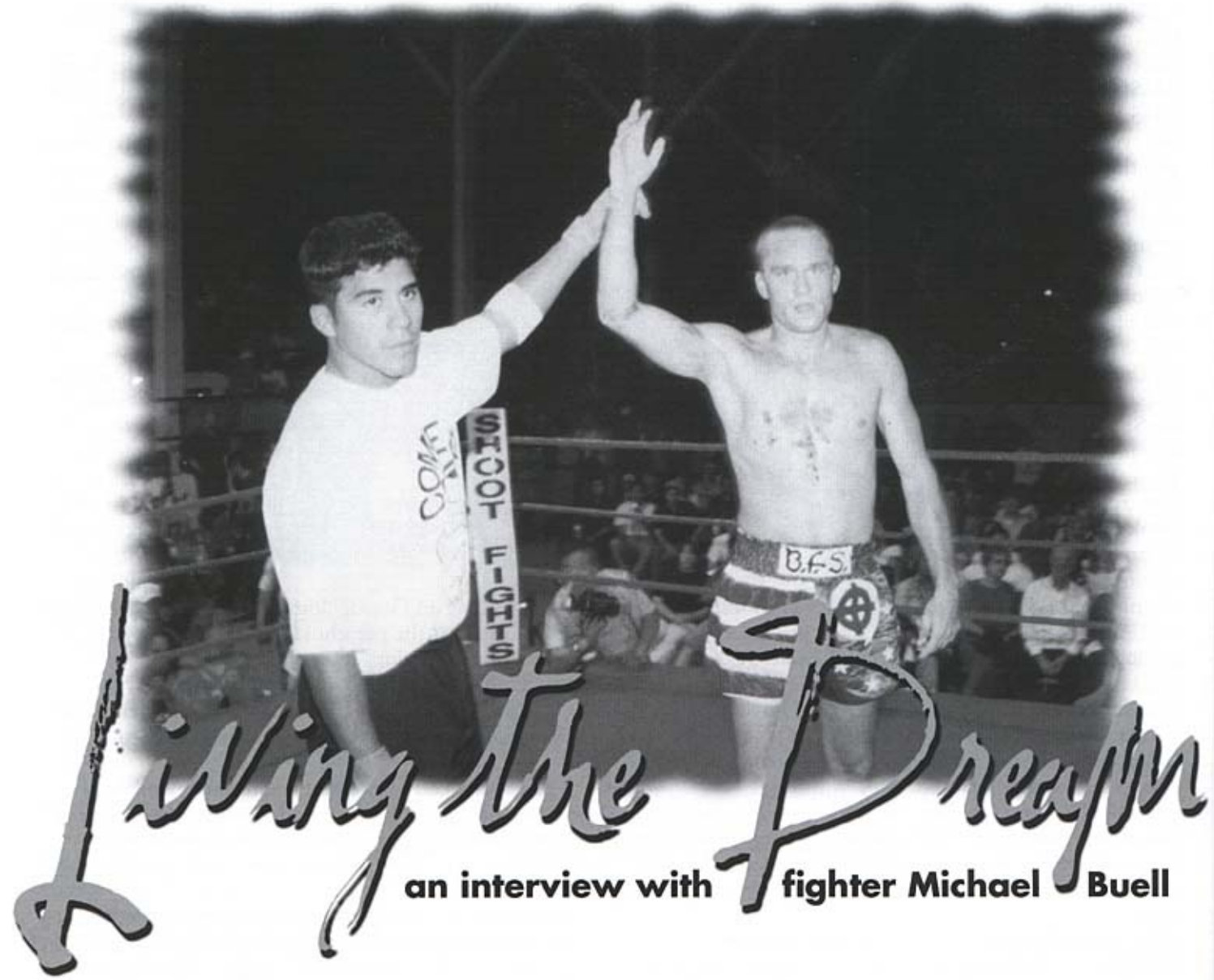
Neither a cheap paperback thriller, nor a hopelessly dry vehicle for racial ideology, Nordic Front is a story that goes beyond skinhead subculture and delves into both literary drama and the racial struggle.

The first installment of the Nordic Front trilogy brings us the fictional account of a dedicated American skinhead gang faced with an evil greater than they have ever experienced. As the social pressure against the skins builds, they confront Reds, police, the media, and organized anti-racists who seek to bring them down. Led by the courageous Scott Larson, the skinheads fight back against all odds, but soon learn that both the visible and unseen enemy is far more resourceful than they assume.

With the stakes higher than ever before, Nordic Front must employ all their skills and cunning to not only right the wrongs set against them, but to survive.

In a time of despair, in a time of lies, in a time of hopelessness comes a new front against darkness. Nordic Front. And while it's only a novel, it's a powerful tribute for the real-life warriors who fight against the reality of today.

Nordic Front: The Storm of the North. Featuring a limited edition cover by Griffin of Stonehammer! Over 200 + pages of racial reading! Available in the late Summer of 2000 under Panzerfaust Records!



Living the Dream

an interview with fighter Michael Buell

Lying on the mat in his older brother Scooter's garage, Michael Buell applies an armbar hold on his younger brother Chris during a recent workout. This makeshift gym serves as the training headquarters for Michael Buell, a former world shootfighting champion. Shootfighting, which combines boxing, submission wrestling, and kickboxing, is a relatively new sport in America despite having been around for over a half century in Brazil and Japan. Now 30 years old, happily married with two children and still active in the ring, Buell sat down with Resistance editor and ex-fighter Erich Gliebe and the following interview ensued.

RES: First of all, what enticed you to become a fighter?
BUELL: I was born to be a warrior! Actually, it all began back in the sixth grade when I used to get pounded on every day and my father told me to start punching back. I never backed down from anyone again.

RES: Who was pounding on you?
BUELL: I was living in El Paso, Texas where the government began integrated school busing and the White and Mexican kids would brawl. The Mexicans actually began training me (laughs).

RES: So where did all that take you?
BUELL: My family moved to Arizona when I was in high school and I joined the school wrestling team after knocking out a big wrestler/football player in a school brawl. After graduating, I joined the Army where I became a paratrooper in the 82nd Airborne.

RES: What was Army life like for you?
BUELL: I was enlisted during the Desert Storm War

in the Persian Gulf and was sent to Saudi Arabia. That really sucked! The temperature was unbearably hot and many soldiers suffered from heat exhaustion and dehydration. Dysentery was also very common. It was very dehumanizing. As for local "culture," every other Arab was a queer and their women basically have no rights. The Arab women were all bundled up so you couldn't see what they looked like and in certain regions they had to undergo female circumcision. I couldn't wait to get the hell out of there!

RES: When did you start taking fighting seriously?

BUELL: I began boxing after the Gulf War in 1991 while I was still in the Army and stationed in North Carolina. I had a good trainer and had several fights under him. After being honorably discharged, I came back to Arizona where I began Muay Thai boxing and submission wrestling.

RES: What did you do to pay the bills?

BUELL: I became a tennis instructor, teaching both youths and adults in Phoenix and Scottsdale. Although I enjoy the sport now, it wasn't always that way. I began playing tennis at the age of 12, but didn't care for it at the time. I was actually forced into it by my father.

RES: When did you start shootfighting?

BUELL: In '95, I saw an application at a sporting goods store for a shootfighting tournament and filled it out. I was accepted to fight in my first event and beat my opponent with an armbar. I kept competing in local events and then one day I caught a break after sending a video of one of my fights to the biggest shootfighting organization in America, the USWF (Unified Shoot Wrestling Federation). They were quite impressed with my crowd-pleasing fighting style because I threw a lot of punches and kicks. The USWF invited me to participate in an eight-man tournament in Amarillo, Texas which I ended up winning. I had to beat three guys in one night and that was quite difficult. I knocked out my first two opponents fairly easy, but the final bout was much tougher as I had to fight a former Mexican amateur boxing champion named "The Threat" Navarette for the title. Because of his boxing background, Navarette was able to withstand a lot of punishment, but I eventually overwhelmed him to win the tournament.

RES: When I was fighting, I would get so excited the day of the fight that I could hardly eat my dinner. Did you ever get nervous before a fight?

BUELL: Sure I did, it's only human. With my brothers around as my trainers, however, I was able to remain calm and focus on the task at hand. The best walk of my life was always from the dressing room to the ring with the crowd cheering on. That would really fire me up!

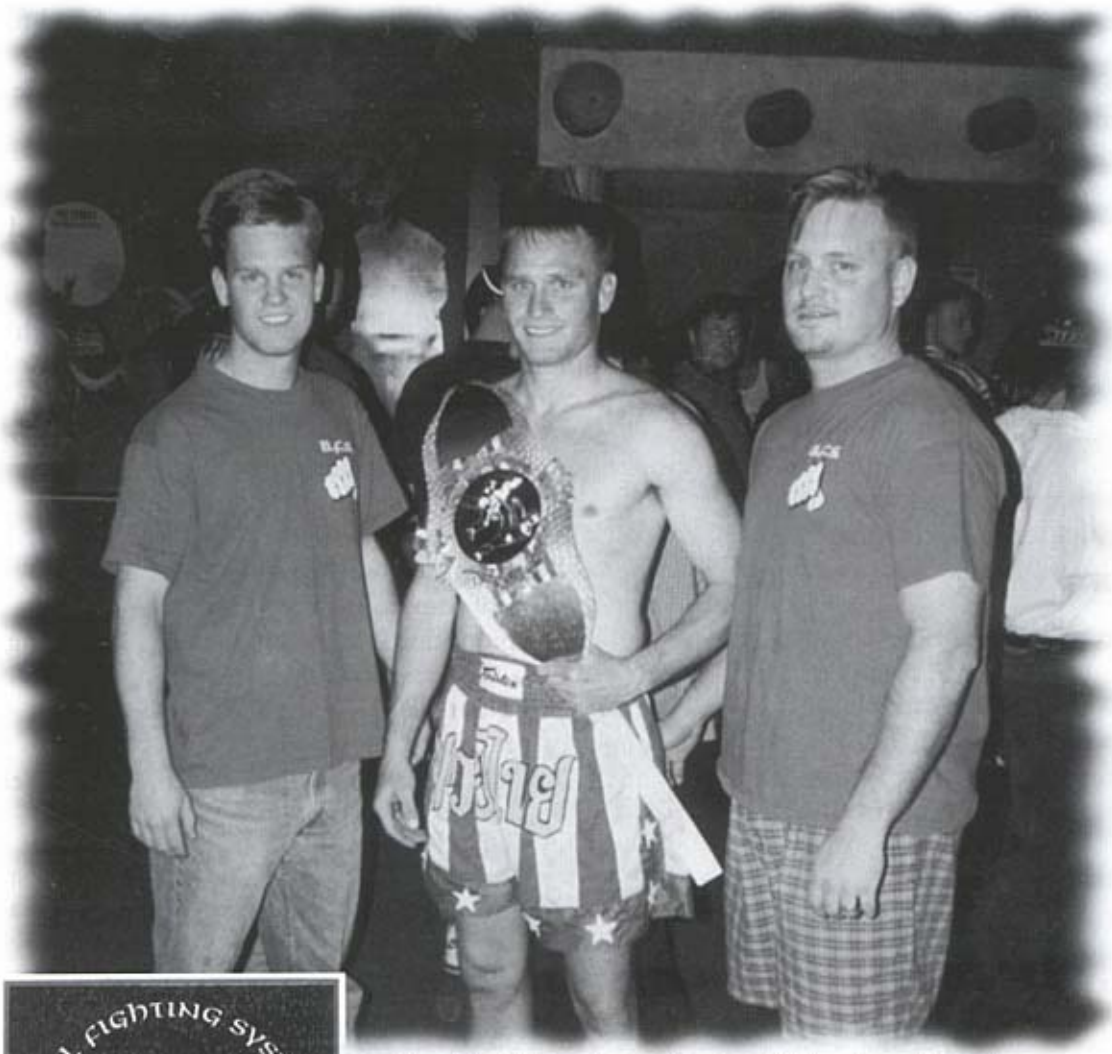
RES: Tell us about your world title fight in '97.

BUELL: It took place in Amarillo, Texas against Diego Acosta of Mexico for the vacant USWF lightweight championship. It was all me from the opening bell and I mainly punished him with open strikes to the face. He eventually tapped out after about eight minutes of being brutally beaten.

RES: What was next after winning the world title?

BUELL: Actually, I signed a contract to fight in Japan the day before I lost my first title defense. I ended up going to Japan to fight one of the toughest men on the planet, Rumina Soto, a local Jap who is a legend in his country. They even have action-figure dolls of this guy! He beat me in about 31 seconds.

Michael Buell pressing Diego Acosta's face into the mat en route to winning the world lightweight title.



The Buell Brothers: Chris, Michael and Scooter.

The loss brought me down to my self-perceived "rock star" status. I had been quite confident before the match though, and even entered the ring to Skrewdriver's "Showdown."

RES: Viewing your fight videos, I noticed that you only kick with your shins, not your feet. Why is that?

BUELL: For one, I don't want to break any bones in my feet. Feet can be very fragile. I use my shins because the bone is much stronger and it's like having a built-in baseball bat.

RES: How did you train for a fight?

BUELL: I'd wake up in the morning and jump rope for 45 minutes straight. Then I'd do some speed and mobility training and work the heavy bag. In the afternoons, I'd weight train and practice plyometrics. In the evenings, I'd train with my brothers at Scooter's garage gym. With all that plus running and playing tennis, I'd be in superb condition. I'd also watch videos of my opponents and study their strengths and weaknesses.

RES: At 5'10" and 150 lbs. with plenty of freckles, you're just a normal-looking guy. Most people probably wouldn't look at you and know that you're one of the toughest men around. You're certainly not one of those steroid-juiced, sun-lamped, skivi-wearing, bleach blonde pro wrestlers.

BUELL: Yeah, I'm the guy at the bar that every bully wants to beat up to impress his girlfriend, but I always end up making the bully my bitch.

RES: What kind of music do you listen to?

BUELL: Skrewdriver, every day since I was 13!

RES: Is there anything else you'd like to say to our readers?

BUELL: First off, I'd like to thank you Erich for setting the precedent and being an inspiration to me with your fighting career and all that you've done. It's been a great pleasure speaking to a fellow fighter who knows what it's like. I'd also like to start promoting European cultural festivals and getting White families involved in a healthy outlet for their children just as you have.

Also, I want it to be known that this is not about shit-talking and getting drunk. I'm not into swilling beer and shouting "Sieg Heil!" That's not what I want for my kids. I'd like to be a good role model for today's White youth. I've got a lovely wife and two beautiful children and a dog. I am living the dream! ✦

Security in Cyberspace

With the advent of the Internet, a whole new arena for the political activist has emerged. Never has communication been so easy, and never before have we been given the opportunity to compete, on an equal footing, with the system. The possibilities truly are limitless. However, just as one must take security precautions in the physical world, so too must the political activist take security measures in cyberspace.

The Internet often fosters two related attitudes amongst its users: a false sense of anonymity and a resulting carelessness. People, who ordinarily would never air their private conversations in public, do so quite readily on the Internet. Internet users, who in the physical world only gradually bestow trust, count as their "friend" someone in a chat room who they have never actually met, and who they know only by a nickname. The first step to implementing security online, therefore, is to wake up to these contradictions, and use the same common sense that you instinctively use in your day-to-day life while online. Any implementation of more advanced security precautions, rests upon this foundation of common sense.

There are several security issues, related specifically to computer use, which any Internet-bound activist should be aware of. Front and center, is the subject of cryptology.

Cryptology. The word conjures up images of espionage and intrigue, a world in which user-friendly is not to be found in the dictionary. Is this a correct impression, and is there a need for cryptology amongst political activists? Cryptology allows for the encryption of sensitive data, and for the decryption of this data only by targeted individuals. A complete understanding of cryptology requires a strong basis in mathematics. Luckily, one does not need an in-depth understanding of the underlying technology in order to take advantage of its use. In fact, several offerings provide a user-friendly interface to cryptology, without watering down its usefulness.

Is there a need for encrypting data? Well, that depends on how seriously you take your privacy. Just as there are some conversations that I prefer to have out of earshot, so too is there some data that I would prefer to remain private. Your e-mail passes through numerous computers on its way to its destination. Is someone intercepting your e-mail on its way through the web? Probably not. Is it possible? You bet it is, and if the government has its way it will become much simpler to do so. So, what options are available to protect your privacy?

The most widespread cryptology solution is PGP. PGP is an example of asymmetric cryptology, being composed of a public key and a private key. Ones public key is distributed openly, and is employed by others in encrypting e-mail bound for your address. Ones private key is stored securely, and is used in decrypting the cipher-text created by your public key. With support for up to 4096-bit keys, PGP provides the political activist with encryption that will leave any potential adversary at a loss.

Open-source versions of PGP may be downloaded freely from the Internet (web.mit.edu/network/pgp.html). Another option is to purchase PGP Personal Privacy from Network Associates (www.nai.com). This package provides a user-friendly front-end to PGP, which will have you encrypting sensitive data and sending secure e-mail within hours.

Another pitfall waiting to trap the unprepared activist is the insecure deletion of files. Deleting sensitive files is not adequate prevention against their being read in the future. Conventional deletion merely marks these files as being available to be overwritten. Until these files have been entirely overwritten, they can still be forensically retrieved from your hard drive. Two features found in many PGP offerings address this weakness. A utility to permanently delete files, and a utility to cleanse your hard drive of files insecurely deleted in the past, make this package well worth its modest price.

For those looking for an even simpler transition, to secure computing, a less comprehensive approach exists with Hushmail. Hushmail (www.hushmail.com) is a free web-based e-mail service similar to Microsoft's Hotmail. Unlike other free e-mail offerings, Hushmail encrypts messages sent between two Hushmail users. The fact that a user's private key is stored at Hushmail, and that the technology is more tightly controlled than PGP, has led to a degree of skepticism. While Hushmail has attempted to alleviate these concerns, by releasing its code onto the Internet, PGP remains a more trusted technology.

Although PGP is a more thorough solution, the simplicity of a service such as Hushmail means that there is no excuse for sending insecure e-mail. Let's leave the Hotmail addresses to those who view the Internet as a toy. For those of us that use the Internet as a tool, encryption is a prerequisite to secure computing. ✦

the sons of finland keep the spirit of 1933 alive

an interview with pena of endupdead

Interview by John Murdoch/Rami Leskinen
Translations by Rami Leskinen

RES: So, you've released one Pig Killer CD, one EndUpDead CD, and then you've done a few songs for compilations. Why did you decide to change your name from Pig Killer to EndUpDead?
EUD: Well, EndUpDead is a totally different band. Pig Killer was part of our youth, in our punk rebellion time, even in our musical style. Our line-up has also changed, and it's currently me on vocals, Joni on lead guitar, Junnu on second guitar, Jyrki on drums, and Jesse on bass.
RES: And I imagine that you've done a few concerts!
EUD: We've actually had relatively few gigs for some time. The reason for this is the lack of material and resources, but this has now changed. Our first concert abroad was on the 25th of March in England, with English Rose and Avalon, at Avalon's farewell concert.
RES: In style, EndUpDead has a powerful, melodic sound to it, but it's also not overly complex. (In my opinion, anyway). What are some of your musical influences?
EUD: The surrounding reality, imagination, history, and expression of our feelings. If we feel angry, then our songs will definitely be aggressive ones. But, we are trying to keep our lyrics more "civilized" to avoid the double-standard of preaching violence when we ourselves don't practice it.
RES: Let's talk about your first EndUpDead release. What are your thoughts on the outcome?
EUD: I thought the vocals in the first album were a little weak, and could stand for some improvement. The album was kind of overproduced, and there's a lack of heavy sounds—but we blame that on the quality of the studio. Well, we tried this kind of style, and now we're getting back to a more heavier sound. It's heavy metal from now on!
RES: Your lyrics focus quite a bit on mythology, more so than most White Power releases. Aside from your further development in style, what was the reasoning for the radical shift?

EUD: We think that the racial way of thinking is easier to understand when it's expressed in a respectable style. Poetry captures the feelings of modern European man more profoundly than openly racist and violent songs.

RES: Where do you see the role of Metal fitting into the White Power music scene?

EUD: To me, Metal music is the most important music style, and I think the other band members think the same. Metal music is very multidimensional, and it's a good tool to use to attract lots of different people. But there's also a lot of losers, weirdos, druggies and perverts.

RES: How is the reaction to go from playing less skinhead-style music to more heavier stuff?

EUD: Why can't a bunch of skinheads play Metal music? Look at the Metal-oriented Hardcore scene. The White Power scene may have their roots in Oi!, so feel free to like that, but we're more into Metal.

RES: Tell us a bit about your opinions of the scene overall.

EUD: Infighting has become more common, but activism itself is getting more developed and impressive. I don't believe that our organizations will be able to do much good, politically, for many years.

RES: What's your opinion on the best strategy for obtaining National Socialism in Finland?

EUD: There's a tremendous need for mass nationalist movements in Europe. We're the only race that still doesn't realize its own value, or that even has self-respect. When the consciousness of our race grows, it's definitely going to change the status quo!

RES: What do you see as the greatest threat and the greatest hope for the White race?

EUD: You know, the White race is the most endangered species in the world, but I think that these hard times can awaken the hidden strength and capabilities in ourselves. The biggest obstacle for a spiritual revolution is that we think about money and ourselves too much. But our racial pride is also improving the self-consciousness of our people, against the trash cultures of Americanization and the European Union that we are fighting against.

RES: Where do you see the future of Finland heading?

EUD: Our national identity will survive, if all the nations, including those of the White race—can survive in the future. But, the idea of an "Aryan Imperium" (us controlling all cultures) is pure fantasy. If it did exist, then all history, culture and religion would loose its importance.

RES: And what's the future for EndUpDead?

EUD: More gigs and more albums. We're going to get back to a very heavy, hardcore, kick-ass music style, and we're also working on a new and really aggressive album. Our next recording will be nothing but total murder!

RES: Closing words, please.

EUD: We've always appreciated the quality of Resistance Magazine, and its status as a flagship of the North American White Power scene. We're all Whites, so the destiny of the White American people is very important to us. EndUpDead would like to send their White greetings to all Resistance readers, especially to Griffin and Derek Pitkanen of Washington D.C. ✦

EYE OF ODIN

A legend in the making.

The birth of a legend is hardly the sort of thing you would expect to see on a hot and balmy Summer's eve during 1999 in a hall attached to a small pub in South East London.

This is the London once the proud capital of a Great Britain, the envy of the world, now sinking into the cesspit of multi-racialism as the result of 50 years of relentless invasion by non White immigrants.

Many parts of this city now resemble third world slums as do other parts of Britain. This invasion and betrayal of the British folk has been implemented and supported through vicious "thought crime" laws enforced by the political establishment who are in receipt of considerably more than 30 pieces of silver for their treachery.

The Christian churches instead of acting as bastions of decency and common sense, actively encourage this treason by corrupting the Biblical message between times when they are chasing young children or being caught together with their trousers down in public toilets; a perversion shared with many of our politicians.

Enter White Pride music band Eye of Odin. To say that Eye of Odin comes from a fine musical pedigree is probably the understatement of the year. Drummer Lemmy and bass guitarist Brad played in the highly popular London band Squadron. Lead singer Micky was one of the founders of Rock Against Communism at the beginning of the 80s and was also the singer and front figure of the Ovaltinees which were one of the most popular and sought after groups during that period. Gigging with such Punk/Oi names as Toy Dolls and Splodgenessabounds, the Ovaltinees began to headline at London venues such as the 100 Club, Skunks, Gossips and others. That was when the jackals in the music media started to take interest. The band's political stance meant that if they wanted favorable publicity in the music magazines, then they would have to ditch their patriotic views, take an anti-racist stance and a record contract would be on the cards with all the promises of fame and fortune that go with it. Micky

did what any honorable White man would do in such circumstances—he told them to fuck off.

Soon after, the band began to find that venues would not book them and self-funded gigs became harder to arrange. The pressure began to take its toll and sadly the band split in 1984. In 1997, Micky got together with the lads from Squadron and the idea of reforming the Ovaltinees was hammered out. After several most successful live shows and the release of their CD entitled "Faith, Folk and Family," a monkey wrench was thrown into the works when Squadron's front man and Ovaltinee s guitarist Jim began to lose heart in the WP scene and eventually dropped out completely. After a long time of trying to find a replacement, the band folded again and a legend was put to rest.

Being a huge fan of Heavy Metal music as well as having an intense interest in Odinism (he is in fact an Odinic Priest), Micky got together with Brad and Lemmy, and with the help of new recruit Titch in a new and historic venture, after many months of hard work and grind Eye of Odin was formed.

Initially, they took influence from bands such as Beserkr, Excalibur and Odin's Law and their lyrics reflected the Havamal, the poetry of Longfellow and the writings of contemporary Odinists. Micky describes their style as Viking Metal . This new sound has unveiled an exciting and different aspect to the British scene which has traditionally gone for the Oi/Rock sound. A bold move which has paid off big time. Eye of Odin has played a number of well received gigs both in the UK and in Europe, with more planned this year, hopefully with a visit to the States later in the year. With a great live sound, Micky really whips the audience into a frenzy. It goes without saying that these boys rock and traditional lovers of the Oi sound are being won over in droves.

The band is presently putting material together for their debut CD which should be recorded this Summer. Quality is the name of their game and the band will be taking that important step into the recording studio only when they know that the album will be full of great songs to unleash upon the White world. Watch out for it!

Apart from all the usual family and work commitments, everyone in the band is a practicing Odinist. Some are active in the British Movement and British Hammerskins as well as helping run Blood & Honour, Kent Division.

These guys lead by example.

I was lucky enough to catch their first appearance last Summer at that gig in South London, and it really did herald the birth of something special. If you were there, you'll know what I mean. ✦

Article by Tyr Services; Photos by Martin F.

Brad, Stigger and Lemmy

Micky

Live in Essex, 1999

THE EVIDENCE OF THE PRUSSIAN BLUE

By William L. Pierce

Fred Leuchter, of Boston, Massachusetts, is an engineer—a very special sort of engineer. His specialty is the technology of putting condemned prisoners to death. He knows everything there is to know about electric chairs, gallows, and gas chambers. His consulting firm, Fred A. Leuchter Associates, is the only one of its kind in the United States, and he is the man who is called on whenever a new prison with an execution facility is built or an old one is refurbished.

One of his recent jobs was the design of a new gas chamber for the Missouri State Penitentiary, in Jefferson City. Another was a forensic examination of the alleged "gas chambers" in the former concentration camps at Auschwitz, Birkenau, and Majdanek, all in Poland, where Jews have been claiming for the last 55 years that millions of their brethren perished at the hands of the German occupying force during the Second World War.

Mr. Leuchter got that last job when he was hired as an expert witness by Ernst Zundel, a Canadian of German birth on trial by the Canadian government for disseminating "false news." Under an obscure and heretofore unused Canadian law which makes it a penal offense to publish information the publisher knows to be false, Zundel was being prosecuted for reprinting and distributing a booklet, *Did Six Million Really Die?*, which presents evidence countering the Jewish claim that six million Jews were gassed to death in the so-called "Holocaust." The charges had been brought against him in 1983 at the insistence of Jews in Canada, and he had been convicted in 1985. On appeal he had won a new trial, which began in January 1988. (For information on Ernst Zundel's first trial, see NATIONAL VANGUARD No. 99, p. 21; and No. 103, p. 15.)

During Zundel's first trial a great deal of evidence had been presented by the defense team to establish the factuality of *Did Six Million Really Die?* Persons who had been at Auschwitz during the war testified about the actual conditions there; others pointed out some of the gross inconsistencies in the "Holocaust" tale or presented evidence of the torture of German camp guards after the war in order to extract "confessions" from them. And several witnesses who had examined the alleged "gas chambers" at Auschwitz and other concentration camps in Poland testified that it was extremely unlikely that they had ever been used for executing Jews: their design and construction were totally unsuited for their alleged purpose.

The jurors, however, previously saturated with fictionalized media portrayals of concentration camps, German brutality against blameless Jews, and other facets of the "Holocaust" story, decided to believe what they had seen and heard on television instead of the evidence presented in the courtroom.

The defense aim in the second trial was to present more evidence of the same kind as in the first trial, but to make it more credible, and it was for this purpose that Fred Leuchter was engaged. As an unimpeachable expert on the design and functioning of gas chambers, he could visit the concentration camp sites, gather evidence, and then tell the jury whether or not it was feasible for the Germans to have gassed the millions of Jews claimed by the propagandists for the "Holocaust."

It was anticipated by the defense team that Leuchter's evidence would establish two essential points: First, the structures designated by the Jews as "gas chambers" were utterly inadequate for that function, and one would have to believe the Germans to be the world's most incompetent engineers if they had indeed constructed them for executing Jews with poison gas. This point was to be made more compelling by comparing the alleged gas chambers with the real gas chambers—i.e., the delousing chambers for killing the lice on the clothing and other personal belongings of the prisoners—which existed in each camp. The latter, quite obviously too small to have been used for mass executions of prisoners, were designed and constructed by knowledgeable engineers to serve their intended function in the most efficient manner. So why did the Germans build preposterously unsuitable and inefficient gas chambers for killing Jews and highly efficient gas chambers for killing lice, all in the same camp?

The second point to be made was that, even if the Germans had gassed and cremated Jews in the designated facilities in the concentration camps, they could not possibly have killed anything near the number of Jews claimed in the "Holocaust" propaganda; the facilities simply were not adequate for the task.

It was with these considerations in mind that Leuchter, accompanied by a draftsman, a photographer, and a Polish interpreter, departed for Poland in February 1988 to gather his evidence. The evidence he actually found there, however, was far more persuasive than Zundel or his defense team could have hoped for. It was evidence that would punch an irreparable hole in the "Holocaust" myth.

That evidence was presented to the world when Leuchter was called to the witness stand on April 20, 1988—an auspicious date indeed. Leuchter told the

court about his observations and measurements of the buildings allegedly used for putting more than two million Jews to death between 1941 and 1944 with deadly Zyklon B. He repeated, with more detail and authority, the conclusions of other witnesses who had examined these alleged "gas chambers."

Then he dropped his bombshell. He had also gathered, he revealed to the court, a number of samples of material scraped from the walls, floors, and ceilings of the various buildings claimed to be used for gassing Jews to death, and also from the interior of a genuine delousing chamber at the Birkenau camp. He had submitted these samples for analysis to an independent testing laboratory, Alpha Analytical Laboratories, of Ashland, Massachusetts. He and the witness who followed him, Dr. James Roth, manager of the aforenamed laboratory, described the significance of the samples.

Zyklon B, the poison the Jews claim was used to reduce their population by several million (2.5 million at Auschwitz-Birkenau alone) during the Second World War, consists of hydrogen cyanide, the active ingredient, in a granular carrier of diatomaceous earth. It was widely used before the war as a pesticide and was exported by several German manufacturers to other countries, including the United States. And it actually was used in substantial quantities in the concentration camps during the war, primarily to delouse clothing and bedding. The eastern Jews were a notoriously filthy people, and many of them were infested with lice. Lice often are carriers of deadly typhus, and so the Germans were obliged to build delousing facilities in every camp intended for Jewish prisoners or workers.

Hydrogen cyanide (also known as hydrocyanic acid and prussic acid) is an efficient killer not only of lice, but of other living organisms as well. It is the deadliest poison in general use in commerce and industry. And it is the poison used for all gas chamber executions of prisoners in the United States, although for this purpose it is derived from other sources than Zyklon B.

Hydrogen cyanide itself is a volatile liquid, which vaporizes rapidly at room temperature and does its deadly work as a gas. It does have a tendency to cling to walls and to other surfaces with which it comes in contact, however, especially if these surfaces are somewhat porous, as were the brick walls of the alleged execution chambers in the concentration camps. If the temperature of a surface is much below the boiling point of the liquid, 78 F, there may be actual condensation.

And it is a moderately reactive substance. In particular, it reacts with iron compounds to form ferro- and ferricyanides, which themselves are quite stable substances. Common red building brick gets its color from the iron oxide that it contains. Hydrogen cyanide, in either its gaseous or liquid form, in contact with such brick slowly reacts with the iron oxide to form a complex iron-cyanide compound, ferric ferrocyanide (also known as ferric hexacyanoferrate), which goes by several common names, including Berlin blue, Paris blue, Hamburg blue, and, most commonly, Prussian blue.

Prussian blue, used as a pigment in printing inks, paints, typewriter ribbons, and carbon paper, is a practically indestructible substance, nearly insoluble in water, dilute acids, and most organic solvents. Once formed in the surface layer of a brick, it remains there forever. If there is a sufficient concentration of it, it imparts its distinctive blue color to the brick.

It was this distinctive blue color that Leuchter immediately noticed on the brick walls of the delousing chamber at Birkenau—but not on the walls of any of the alleged execution rooms, at either Birkenau or the other camps. The laboratory analysis of his scrapings revealed an extremely high concentration of cyanide (bound as Prussian blue)—more than one part per thousand—in the material from the wall of the Birkenau delousing chamber, but practically no cyanide in the material from the walls, floors, and ceilings of the rooms where literally millions of Jews are alleged to have been gassed.

Most of the "gas chamber" scrapings contained no detectable cyanide at all, within the limits of the analytical process used. The few scrapings which did yield a non-zero indication of cyanide contained a concentration consistent with a one-time delousing of the room with Zyklon B. In no case was this concentration as much as one per cent of that in the walls of the Birkenau delousing chamber.

The clear implication of these tests is that, in complete contradiction of Jewish "Holocaust" claims, Jews were not gassed in the concentration camps which they assert were "death camps," where a massive, continuing program of executions of Jewish prisoners with Zyklon B is alleged to have occurred. And this contradiction, so stark and clear-cut, casts an even greater pall of doubt than existed before over the whole Jewish story of a deliberate German campaign of extermination that took six million Jewish lives.

Jews, of course, will not abandon their "Holocaust" claims, no matter how tattered and discredited they become. Those claims already have yielded them a tidy profit: $50 billion in "guilt money" extorted from the people of West Germany alone. And they are the Jews' sole excuse for behavior—in Palestine, America, Europe, and elsewhere—which otherwise would be inexcusable by the Gentile world.

Nor will the "Holocaust" myth be abandoned by the politicians, bureaucrats, and media scribblers of the Western world, so many of whom are owned lock, stock, and barrel by the profiteers of that myth. Nor by the lunatic fringe of Christians, who worshipfully regard the Jews—God's own people—as infallible. Which is why Ernst Zundel was found guilty again by the Canadian court, on May 11, 1988.

There are in the world, however, sane, intelligent, and honest men of all ideological convictions. It is they who eventually will be persuaded by the evidence of the Prussian blue. And when they are persuaded, the Jews will be undone. ✦

WHITE WIRE

VINLAND

The June 8th issue (#842) of *Rolling Stone* had a 12-page feature on *Resistance* publisher **William Pierce** and the WP music. Great publicity for the scene!...**Resistance Records** will be releasing a **Graveland/Honor** split CD later this Summer. This type of collaboration between Black Metal and White Power skinhead bands is something that the thought police are surely afraid of... Resistance will also be soon be releasing the Greek WP Metal phenomenon **Iron Youth's** second CD, "Respect - Defend - Create." This album will certainly kick ass!...The **Bully Boys** have done it again with the recording of their second album, "This White Kid's Gonna Fight." Once again this transcontinental band proves that it takes more than the distance between Minnesota and Texas to keep these guys from giving the scene some of the best music it has to offer. "The album was a little more Hardcore than the first, but the album still has a Rock'n Roll feel to it," reports **Big Ed**, the guitarist for the reinvigorated musical ensemble. Some of the upcoming new songs featured on the album include "Rage on This," "Breaking Away," "Nobody's Hero," "Natural Disaster," and "Lion's Heart." The album will be released by **Panzerfaust Records** this Summer...Out of Orange County, an exciting new release by **Hate Crime** is in the works. The studio production will take place over the Summer under Panzerfaust... Panzerfaust has also launched its publishing arm with the printing of **John Murdoch's** skinhead novel, "The Storm of the North." "To be honest, nobody knows how the hell this is going to turn out," Murdoch stresses. " I've been working on and off for almost two years, and I still have no clue how it's going to be accepted by my audience. It's going to be a crash-test experience. I don't think anyone's ever tried a project like this before." The first of many projects under this disturbed young man's Diabolus in Scriptia Campaign, it is rumored to be a curious admixture of action, suspense, and ideology. Plans to translate the works in foreign languages are underway...**Before God** hit the studio in late June to describe what Big Ed (yes, it's him again) described as "the best stuff I have taken a part in so far." "Our new material is light years ahead of our first CD," confides Before God vocalist **Adam**, now sporting a new haircut. "We actually wrote some tracks on our first CD a day or two before the recording. This material is much more thought out." With the claim that "no two songs will sound the same," it is rumored that the album will have a pioneering sound, with tracks such as "Nothing But Mere Lies," "Condemned to Walk Alone," "Tides of War," and "Under the Blood Banner."...The world's largest NS Black Metal label, **Cymophane Records** (www.cymophane.com), will soon be releasing "A Tribute to Burzum." This double CD featuring some of the best Black Metal bands in the world. Cymophane will also be releasing **Herrenvolk's** "Erwache." Check their web site for more details...**Ancestral Research Records** (ARR) has a number of new releases coming out in late Summer, including albums from **Thor's Hammer, Krystallnacht**, **Godless North**, **Pantheon**, and a **Thunderbolt/Kataxu** split CD...Rumors have been making their rounds about a sequel to the anonymous (and hilarious) "Guess Who's Coming to Dinner" CD, entitled "Guess Who's Coming For Seconds." Next to nothing is known about the project, though it will undoubtedly be anything but tame... In a similar vagueness, a radical new series of racial comic books has been purported to be making its debut in the Fall of 2000...**Hammerfest 2000** takes place in Georgia on October 21st and 22nd. See the ad on page 23 for more details.

EUROPE

Out of Austria, the South Tyrolean band **Sudfront** is making its debut release this autumn on the **Blood & Honour Austria** label. Plans are also in the works for a B&H compilation of **Sudfront**, **Konige**, **Tollschock**, and **Schlachthaus**... **Kraftschlag** will be out with its nine zillionth CD, "Mein Name ist Deutschland." Despite legal troubles in recent times, this amazing German band seems to just keep pushing forward...**Blood & Honour Serbia** has announced that two albums, **"Providenje"** and "Blood & Honour Serbia, Volume 2" will be coming out this Summer. Though Providenje has recorded two albums that were available on audio cassette format, this will be the first project with a new vocalist will be available on **Streetfight Records** of France. With 18 new songs, including "On Kosovo Field," "Spring '99," "It's Not You or Me," and "Rise of the Slavic Man," the album is yet another milestone with this progressive band...**Hate Society** and **Razor's Edge** are producing a split album later this year under a label unknown. Judging from the intensity of both bands, this CD will undoubtedly be anything but tame. Look for it on the list of banned CDs in Europe...Ukraine's **Tsirulnya im. Kotovskogo** has recorded a demo CD that is definitely worth a listen even if you can't understand Ukrainian...Slovakia's **Biely Odpor** has recorded a new album entitled, "Hlas Krvi," which means "Voice of Blood."...Out of the Czech Republik, three bands have put out new releases, **Utok** - "Posledni Boj," **Buldok** - "Ohen a Led," and **Vlajka** - "Zabij Komunistu Pro Svoji Mamu," which means "Kill a Communist For Your Mother."...**Edelweiss**, a German band on the **Puhse** label, continues to have strong sales in America with their "Der Kampf geht weiter," CD despite having only two songs, "I'm Just a Boot Boy," and "White Pride World Wide" in English...An excellent pro-White newspaper out of Sweden, *Folktribunen*, Box 1012, 114 79 Stockholm, is doing a great job in filling the void that the loss of *Nordland Magazine* left...Another excellent publication (German language) is *Unsere Welte*, Postfach 102988, 33529 Bielefeld, GERMANY...88 Records of Serbia has put out a catalog of CDs, T-shirts, and other items. They can be reached at **88 Records**, P.F. 46, 11070 Belgrade, SERBIA...Poland's **Honor**, one of the most highly-regarded WP bands out of Europe, will be in the studio this autumn recording an English language album under the Resistance Records label. ✦

Nationality of the Waffen-SS in WWII

400,000	Reich Germans
310,000	Volksdeutsche (ethnic Germans)
40,000	Dutch
22,000	Flemish
16,000	Walloons
12,000	French
100	British
100	Liechtensteiners
1,350	Swiss
5,000	Czechs
8,000	Danes
3,000	Finns
300	Swedes
8,000	Norwegians
16,000	Albanians
4,000	Serbs
6,000	Slovenians
8,000	Croatians
18,000	Bosnians
1,000	Greeks
10,000	Italians
800	Spaniards
50	Portugese
12,000	Ukrainians
3,000	Bulgarians
5,000	Rumanians
40,000	Hungarians
25,000	Estonians
35,000	Latvians
4,000	Lithuanians
3,000	Armenians
4,000	Georgians
15,000	Kaukasians
2,000	Kirgisians
35,000	Cossacks
20,000	Russians
10,000	Tartars
8,000	Turkestanians

Obviously, these figures are only estimates. At the end of the war, many records were deliberately destroyed or they fell into the hands of the victors who hid them in their archives.

THE FIGHT CLUB
by Chuck Palahniuk
Review By John Murdoch

BOOK REVIEW

Every now and then Hollywood comes out with a movie that even people like us can enjoy. *The Fight Club*, starring Brad Pitt and Edward Norton was one of these. Up against a bland array of holiday releases, *The Fight Club* turned out as one of the few controversial movies of 1999. Further strengthened by supporting roles played by Helen Bonham Carter and Meatloaf and enhanced with an electrifying soundtrack, the movie created quite a stir at the box office. Feminist circles denounced the movie as sexist. Christian conservatives bemoaned the excess of violence and lack of traditional values. The New Yorker crowd, seeing that the joke was on them, counter-attacked with all the above and the accusations of "fascist undertones."

But enough about the movie. Let's talk about the book that it's based on.

The Fight Club, written by Chuck Palahniuk and first released in 1997 by Owl Books Publishing, is a simple masterpiece. Not since the 1960 classic *A Clockwork Orange* has such a brutal, uncompromising look at young men in modern Western "culture" been put on paper in the form of fictional dark humor.

We follow the story of our nameless narrator, a young Caucasian male stuck in a meaningless white-collar job. Faced with a boring, pointless existence that leaves him an insomniac, he dives into the consumer culture, buying expensive furniture and "glassware with those little imperfections in them so you know they were made by some indigenous person of somewhere." But purchasing crap like this soon loses its zeal; and his insomnia turns to narcolepsy.

Bleary-eyed and desperate, refuge comes in the form of self-help groups. Not in Narcoleptics Anonymous, but in Sunday afternoon sessions of Remaining Men Together, a self-group for those with testicular cancer, which he doesn't have. And in Firm Believers, Monday sessions for leukemia patients. And on Tuesdays: Above and Beyond, for those with brain tumors. Our hero has found the power of cheap salvation. Armed with seven pseudonyms written on seven "Hello my name is" tags, the narrator confides the high of his group therapy escapades every night saves his sanity and restores his sleep-until, that is, fellow faker and suicidal, unemployed embalmer Marlene Singer wrecks his commuter lane to inner peace.

All hope seems lost until a chance encounter with a freak on a beach changes the narrator's life forever.

Enter Tyler Durden: Social Terrorist extraordinaire. Tyler's bizarre world of renegade work sabotage missions and gonzo philosophies is open for all, which our hero readily buys into. The self-help groups are abandoned to greener pastures such as, but not limited to: Contamination of expensive restaurant food with bodily excess, splicing offensive frames into happy Hollywood films, and the production of high-cultured soap with the remains of liposuction surgery. But even these profitable activities can't settle their waste of an existence, so yet another form of recreation is found.

The two disgruntled Gen-Xers funnel their frustrations into a powerful, releasing game of brutality, whose only purpose is for two males to simply beat the shit out of each other with their body parts until someone drops or gives. It's pointless, damaging, painful, and exactly what they are looking for.

As word of the game starts to spread, the narrator and Tyler find other lost men flocking to their interactive self-help sessions; enough men to formalize a group.

And the name of this group is the Fight Club. Its members are the average nobodies. It's sole purpose is to destroy. It's secret is the ability to take everyone, one night a week, out of their meaningless lives and give them something to hit at.

"After a night in the Fight Club," our hero explains, "everything in the real world is law. Nothing can piss you off, and even if other people break that law or question you, even that doesn't piss you off."

We are led to believe that all will be well for these battered malcontents and their new pastime. But through bizarre plot twists, and once again, Marla Singer, the two main characters find themselves at a crossroad with a very, very interesting side project entitled Project Mayhem, the complete and immediate destruction of modern civilization. Tyler's Fight Clubs become a selection process for recruits for his evening excursions of disinformation campaigns, public vandalism and

his planned masterpiece: the simultaneous destruction of all major credit card company office buildings. Our narrator struggles to dismantle his group and scrambles to set things right, but only to find that he has created a force that can no longer be stopped. The brakes have been cut, and we are allowed to watch the fun, because, as Tyler Durden says, "Everything is more fun as a shared activity." And what fun it is.

The book is stunning, with layers of incredible substance compacted into this short novel. In parts, it reads as the collective thoughts of one bored man's collective, increasingly violent daydreams while going to work or staring out an office window. The entire plot is based on a snowball effect of several crazy ideas, sewn together with a perplexing Dr. Jekyll/Mr. Hyde situation and intriguing narration. The usual trappings of "underground" novels are not included here, except maybe with the some of the author's writing style.

Brawlers and fighters will enjoy the graphic depictions of fights and the end results. Those looking for mere entertainment and dozens of detailed tips for starting a one-man war need look no further than the surface here. Project Mayhem is described in such loving detail as to put a CIA manual to shame. And anyone who has either been involved in support groups, extensive business travel, the service industry, or experienced a showdown with their boss will have a smile wide across their face.Yet there's a larger message here. This is a serious fictional damnation against modern mainstream America, which is nothing new, but it turns around and stomps on the usual leftist clientele with a celebration of violence, destruction, anti-liberalism, nihilism, and assertive masculinity. The feminist crowd has attacked the book with more than usual savagery, apparently frightened that a new front of counter-feminism not connected to the conservatives has shown up on the block. But this isn't about a hatred or contempt for women as much as it is about the failure of the American father figure to adequately raise a family, about the media's attempt to create the kinder, gentler male figure, and the disastrous side effects of the two put together.

The book doesn't openly deal with the issue of race, but race is at the root of it. It's the grim story of the disgruntled Whites living in an empty world that offers espresso, golf and deep-breathing exercises as a consolation for empty lives and a lost destiny. It is, in essence, the truth about today.

I am sure if Chuck Palahniuk ever gets a copy of this review; he'll tell the first reporter that he "laughed" at the notion of the book being racist, claiming part non-White ancestry or making note about the one awkwardly placed reference about racial equality. One or two non-Whites are thrown in as one-sentence characters, and Tyler/our hero's love interest has a Jewish name. Fine. This wouldn't be a realistic book about White America if every character were White. But the effects of this society on our race is the keystone of this book. It attacks this sad fact without mercy while screwing over the traditional coffee-shop-and-book-club crowd in the process with a bold style almost reminiscent of Italian Futurism.

The Fight Club is what everyone straight down the line—neo-Feminists, Wall Street, American Express, McDonalds and the FBI—fears a hundred times more than another Unabomber. Because, as the author puts a hundred times over, the destruction of this culture is the first step to enlightenment. By first refusing to play their games, then playing our own, we help those that seek to destroy us into an early grave. And awareness, through any level, is the first step in that direction. To quote Tyler Durden:

"What we have to do people, is remind these guys what kind of power they still have."

This book won't be for every Resistance reader. The writing style is unconventional, and some will find that the author's solution of total self-destruction as a key to salvation, plus some of the more descriptive aspects of the character's wounds and escapades will be a little much. His planned execution of this "culture" and the anarchy to proceed it are also unreasonable and naive. But his affirmation that the current west must, can and will die, plus his refusal to join hands with the left, gives him credit.

Yes, *The Fight Club* is far, far more than a story about beating the shit out of people and blowing things up. It challenges us to think about a world gone wrong, and to just imagine, what would happen if we didn't play by the rules. If this book had one iota of blatant racial consciousness, the author would have been hounded to death as the literary anti-Christ. I give Palahniuk credit for doing his part to sink the modern world and for writing a great book. With this hell of a great novel, he brings the reader halfway to our side. It's just our job to see them through the rest of the way.

Memorable Quotes:

"I wanted to shoot every panda bear that wouldn't screw to save its species."

"Recycling and speed limits are bullshit. They're like someone who quits smoking on his deathbed."

"My dad, he starts up a new family in a new town about every six years. This is not so much like setting up a family as he's setting up a franchise."

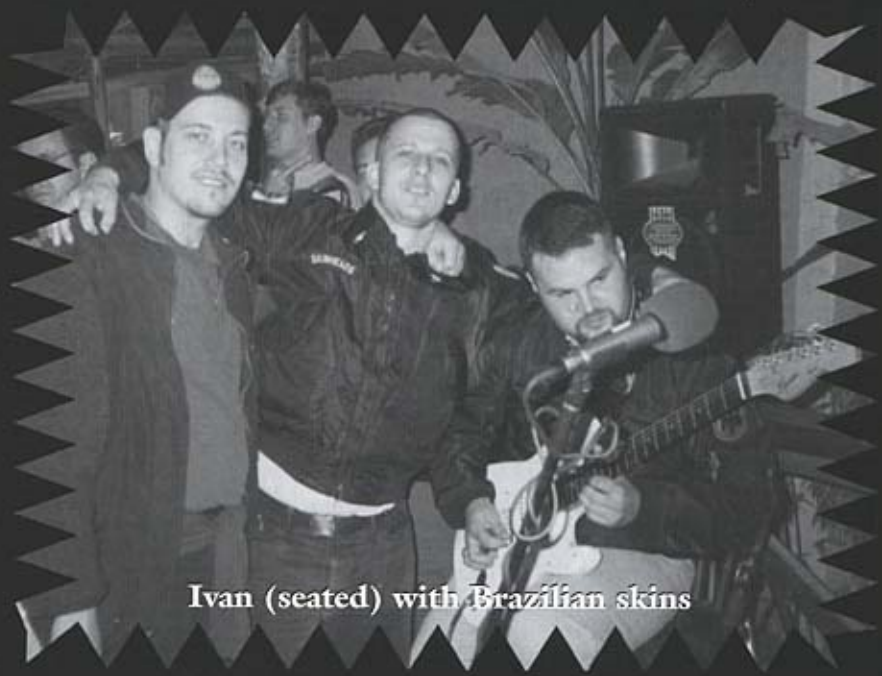
"We are the middle children of history, raised by the television to believe that someday we'll be millionaires and movies stars and rock stars, but we won't. And we're just learning this fact—so don't fuck with us." ✦

Published by Henry Holt Publishing-Owl Books, 1997. ISBN: 0-8050-6297-1

WHITE POWER IN SOUTH AMERICA

an interview with Ultrasur

Although many North Americans have written off South America as a mongrelized, non-White continent, there exists today a growing White Power music scene as well as a healthy number of racially conscious Whites. The most popular White Power band in South America is the Argentinian skinhead band Ultrasur. Resistance had the opportunity to sit down with Ultrasur guitarist Ivan for the following interview.



Ivan (seated) with Brazilian skins

RES: Hello Ivan. It's great to meet a fellow National Socialist from South America. How long have you been playing in Ultrasur and how was the band formed?

IVAN: I've been playing guitar since 1996 for Ultrasur, but the band was actually formed in 1991 under the name Reaccion Violenta (Violent Reaction). With the change of members the name came to be called Ultrasur. The only original member is our vocalist Joe.

RES: What is the band's current lineup?

IVAN: The current formation of the band is Joe (vocals), Martin (drums), Ivan (guitar) and Ariel (bass).

RES: How is your music received in Argentina?

IVAN: We have been around the longest among the skinhead bands and have quite a following with them. For the rest of the people? We are "Public Enemy Number One." They use their weapons against us and one of their reporters, Samuel Gelblung (an obvious Jew), did a report on racial violence in a TV program and sneeringly denounced us.

Argentinian and Brazilian skinheads

RES: How would you describe your music?

IVAN: Pure White Power music!

RES: What is the racial climate like in Argentina? Are there many European immigrants living there?

IVAN: In Argentina, the population is 70% White, most of them being of Spanish, Italian, German and Russian descent. Unfortunately, however, we have the largest Jewish population in South America with over one million of them.

RES: Is there a lot of race-mixing taking place between the Whites and Indians in your country?

IVAN: Yes, it is common to see such an insult to nature.

RES: What is the racial composition like in other South American countries?

IVAN: Southern Brazil, Argentina and Uruguay are the only areas in South America with a White majority. Uruguay is a small country with a population of only four million people, but it is the country with the highest White proportion at 85%. Unfortunately, our countries are now being invaded with thousands of Blacks, especially from Nigeria.

RES: Most Americans look at South America as being a haven for international drug cartels and a dwindling tropical rain forest. What is life like in Argentina?

IVAN: Life here is unlike life in Central America. This is a country built for Europeans and our culture is completely European, although the Jews want to make us believe another thing.

RES: The Jews claim that a lot of "Nazis" emigrated to Argentina from Germany after World War II. I, myself, have relatives that left Germany after the war and relocated to South America. Have you met any SS or Wehrmacht veterans down there?

IVAN: Yes, there are many WWII veterans in Argentina, not only German, but also Croation and Italian. Many of our heroes live here although many more have already died of old age. I have a very intelligent friend who was a Sturmbahnfuhrer of the Einsatzgruppen and it feels great to have a hero like him who is such a fine example for the youth of today.

RES: Are there any serious, pro-White political organizations in South America?

IVAN: We don't know any organizations of that style that are really serious, actually just the exact opposite. The government requested help from the FBI to fight racial discrimination, and there is an office that is charge of the fight against skinheads.

IVAN'S TOP TEN

1. 46 Years—Skrewdriver
2. The Snow Fell—Rahowa
3. When Odin Calls—Brutal Attack
4. Siegfried—Bound For Glory
5. Divided By Hatred—Bound For Glory
6. Erik Banks—Freikorps
7. Creando Problemas—Estirpe Imperial
8. Revuelta—Division 250
9. Steht und kampf—Starkstorm
10. United, Stand and Fight—Nordic Thunder

RES: Do you have a solid skinhead crew in Argentina? Is there a skinhead scene in Brazil or any of the other South American countries?

IVAN: Yes, we are few, but now we are more united and stronger than ever. Together with skins from Brazil, Chile and Uruguay we fight together for the same cause.

RES: Who are some of your favorite White Power bands?

IVAN: First and foremost I like Skrewdriver, but I also like Bully Boys, Freikorps, Estirpe Imperial, Division 250, Brutal Attack, BFG, Mistreat, Brigada NS and other White Power bands. Among mainstream bands, I like Motorhead.

RES: Has your band recorded any albums yet?

IVAN: We have only recorded three songs, but are looking to get into the studio and produce an album.

RES: Resistance thanks you for the interview. Any final words that you'd like to send out to the rest of the world?

IVAN: We're so proud to be White! I would like to thank you for keeping us in mind and to lean on, since we know that this magazine is distributed everywhere and helps a lot of us promote the White Power skinhead scene of our country. Don't surrender, continue fighting, as Rudolf Hess, with the truth. ✦

Ultrasur: Joe-vocals, Ivan-guitar, Ariel-bass & Martin-drums

CD REVIEWS

BOUND FOR GLORY—Last Act of Defiance
This is the latest release from highly-acclaimed BFG. Songs on this album are melodic, emotional and power-driven. "Coming Home" and "Shined Upon" are two songs that make this album legitimate in the eyes of both Metal listeners and those who favor ballads. These songs are reminders of what we are fighting for, our families and our children. Precision guitar work dominates the music within this album. Balladesque in flavor and aggressive in tempo lends to this album a most powerful and inspiring sound. This album brings to our attention the three most important things in every one of our lives: Our P.O.W.'s, our families and exacting revenge upon those who fail us. Very well-mixed music that creates an atmosphere of both pride and strength. Professionally produced, well timed, melodic Power Metal. A must-have for those with families, and those with the strength to carry on. Excellent work! BFG Productions

ANGRY ARYANS—Too White for You
Hatecore from the heart of Detroit. A brutal, aggressive and forthright assault upon all that is wrong in the inner city. Harsh lyrics depict the sadly true tale of big city unlife. Danny's bass work and background vocals, along with Chris' guitar playing, lay a steel backbone which gives this music an incredibly caustic and vicious launchpad for Matt's verbal lashing. Doug's hardcore drumming keeps the beat while the band attacks fags, muds, race-traitors and everything else that's fucked-up in this world! Not recommended for those faint of heart or those who bear sympathies for the vermin of this world. Total Detroit Hatecore. Go kick some teeth! Tri State Terror

EXTREME HATRED—Have a nice day
Extreme Hatred's long-awaited second release "Have a nice day," lets the listener know who the true kings of Hatecore are. Marty's vocals (now a standard in Hatecore music) are as brutal as a hammer cleaving a skull. Pat's bass work is both strong and confident, lending an aggressive backdrop to this CD along with Scott's consistent and punctual drumming. Shawn's fast-tempo and double-picks guitar playing gives this CD a much-needed kick that was lacking in their first release. Power chords, triplets, pinch harmonics, and the finger picking Shawn executes on this recording complete this quartet of hate with precision-timing and brutal growls and dives. The entire album is representative of the best that Californian Hatecore has to offer. A superior Hatecore production! Great work guys! Panzerfaust Records

YOUNGLAND—We Are United Again
This debut album from Youngland is sure to get your blood moving. Some have said this band has a Rockabilly sound. Although many of the lyrical structures and some of the drumbeats have a Rockabilly feel, I would say this album has more of a classic Hardcore or upbeat White Power Rock & Roll sound. "We Are United Again" is well recorded and produced with nice separation. I am impressed by the great guitar work, drums, and bass. I especially like the clean bass sound, mixed with the hardcore style guitar strumming, and upbeat drums. One bonus is the extra track, Youngland's version of the classic Johnny Rebel "Nigger Hatin' Me" which makes this album great for parties. Also, I can't forget to mention the track "Thank God I'm A White Boy" to the tune of John Denver's "Thank God I'm A Country Boy." Great stuff! All in all, I would say this album is one of the better albums to come out in recent years. Get your copy, you won't be disappointed. Panzerfaust Records

AGGRESSIVE FORCE—Self-titled
This new band from California is best described by their name. They are definitely an Aggressive Force. I must say I was extremely impressed by the quality of this release. Between this band and Youngland, I would say be prepared to see a lot more interest in White Power music in California and the rest of the U.S. Aggressive Force has powerful vocals and lyrics that you will be singing along to in no time. Catchy guitar, bass work and solid drums. With great songs like "Time For War," It's Okay To Be White," and "Drink, Fight, Kill!" you will feel yourself become an aggressive force and you will be wishing there was a pit to jump into. For all you Irish Hooligan's out there you are sure to be singing along and raising your pint to their awesome version of

"Finnegans Wake." This release is a must have. All I can say to our brothers in California is keep up the great work and continue to stand tall. White Power! Panzerfaust Records

DISSIDENT—A Cog in the Wheel

Wow! Fortress' front man, Scott McGuinness presents a new solo project. Heavy Rock with top talent and sharp studio production. Professional glossy layout full of symbolic, thought-provoking pictures. You'll be impressed by the truly revolution inspiring vocals that paint powerful visual imagery while they strike deep chords within our Aryan race-soul. This is Scott at his best yet. Harmony and power, thick, surround stereo, "big guitar" sound, heavy bass & drums—it's all here. The blinding solos are on fire as they ring harmonies and kick up speed. The hypnotic atmosphere here will drive you and inspire you to action. It's catchy. You will be singing this one after first play. It's accessible enough for mainstream Rock radio yet without compromise—this is a breakthrough release! This is one of those "goosebump" albums. It all seems too good to be true—but it is. The timing is perfect. Real music with a real message. The ideology comes to life. Arise!!! Nordland Records

DEATH TO ZOG—Compilation

Take five top-rate bands with some kick-ass songs and combine it with mediocre production and mastering, and you have "Death to Zog." This CD combines the talents of Storm, Radikal Patriots, Avalon, Drzavni, and Excalibur into an audio European Hatefest! Storm's "Crucified" sets the tone of the album with traditional Rock'n Roll riffs, but kicks you in the face on track 3 with Deutschland-99, which is leaps and bounds above the version found on the split CD with Freikorps. Unfortunately, the rest of the album doesn't hold the same feel as the first three songs. The second band, Radikal Patriots, sets us up for some serious, hard-hitting tunes, but the production level on the songs is seriously lacking. The song "Rahowa" sounds pretty good, but is too muffled to really tell. Avalon picks up the tone slightly with "We Fight For White." Once again, an excellent song, but some work needs to be done in the mastering lab. Drzavni Udar opens their section of the album with "Stranac u noci." The intro of the song grabs your attention with serious drum work and speedy guitar riffs. The vocals lack slightly, but the music-only chorus makes up for that with excellent guitar work. The CD finishes off with Excalibur. Excalibur provides some of the best musical work on the album. The intro to Plzne '45 sounds like it came straight off Metallica's "Master of Puppets," but quickly transforms into some original guitar riffs and solos. By the time the vocals kick in, your adrenaline is rushing and you are ready to go out and slam the first scrawny little wigger you see in the face with a barbed-wire baseball bat. Overall, this album has a lot of good tunes on it, but sadly lacks in top-level production quality. If you like the European music scene, this is definitely worth a listen. 88 Records

JUVENES—Riddle of Steel

Juvenes hail from Poland and they play epic Pagan in the vein of Bathory and Falkenbach, and whoever is familiar with the music of these two popular Viking Metal bands will know what to expect from Juvenes. The album features only three songs, started and finished by instrumentals, but with a total playtime of 40 minutes. This should give you a clue about the monumental compositions, dominated by medieval sounding tunes played on distorted guitar and underlaid by pounding, thundering drums. A raw voice is telling of ancient sagas and myths, heroes and battles, and, before all, of the "Riddle of Steel," which everyone familiar with Conan the Barbarian should know. Well, if you are into Pagan Metal, then Juvenes will be your favorite album of the year. It's like a voyage back in time, and you can experience all the splendid tales of our elders coming back to life. Rob Darken of Graveland has contributed to this album also. No Colours Records

LORD WIND—Heralds of Fight

This is the well-known side project of Graveland's Rob Darken. He released the debut album four years ago, and it was a masterpiece of Slavic Folklore. Now Lord Wind returns, and Darken has abandoned all the guitars and voices in favor of neo-Classic, ambient soundscapes. If you like the latest efforts of Burzum, then let me tell you that Lord Wind is even better! It proves the musical genius of Darken once more. Imagine a soundtrack for ancient rituals and battles, and you'll get the music on "Heralds of Fight." Darken uses synthesizer and keyboard only, though he makes you feel like you're listening to a symphonic orchestra. Awesome! Nine songs, dealing with topics such as "Fighting Till Death," "Heralds of Reborn Honor," "Gates of Valhalla," and with a playtime of 60 minutes. The booklet is well-done also. If you are looking for an album that is neither Rock nor Metal, but captures the spirit of ancient times as well, then get this. The past is alive! No Colours Records

Letters to the Editor

Dear Erich,

Greetings Kinsman! Thank you for sending me issue #11 of Resistance. I was surprised and elated to see my response in the "Letters" section.

The main reason I'm writing you is about your letter to the readers on page 2. You gave me a look into your character and I like what I saw. Not many in the so-called "movement" of ours would do as you have done. Their over-inflated egos would get in the way. Anyway, I hope your words will put this blown out-of-proportion mistake behind you and Resistance continues on its great task/destiny of awakening our youth.

Give my regards to all. Take care Kinsman. Hopefully some day I can share a beer or two with you. 14 Words,

Richard Scutari
#34840-080
P.O. Box 8500,
Florence, CO 81226-8500

Editor - Thanks for the kind words. I look forward to the day when all the Bruders can share a beer together!

Dear Resistance,

It is great to have you back in business. And it was great to see you at the Nordic Fest, Memorial Day Weekend. Despite the rain, it was a great time. There were no fights even though there was beer, which is a good sign of us growing up. I am looking forward to my subscription and to the photos taken at the Fest.

I agreed with the apology in issue #11. It was due! After reading the articles "Planning a Skinhead Infantry" in issue #9 and "The Fallacy of Leaderless Resistance" in issue #10, my blood was boiling. Both articles made very good points and ideas, but both spent too much time slandering. I correspond with the Bruders Schweigen POW's and realize that the strength and faith of these men is tried and proven everyday. Everday! They have been in this hell for over ten years and they still stand up high. They don't whine to me in their letters and they don't complain. They keep their spirits up. They need not be slandered. Support these men, they gave their freedom for YOU. Hail The Order! Before I go, I want to express how happy I was to be a part of Nordic Fest. Let's make next year's event even bigger. I was proud to see that Matt Hale, a Creator (WCOTC), was a guest speaker at a festival held by Identity Klansmen. Let this be a show of unity to us all. Whatever your motive, belief or philosophy, our race is our religion and our nation. Bob Mathews was an Odinist, Bruce Pierce an Identity Christian, yet these men stood side by side and fought for one common goal—A White Future. Let their example be our bind. "Defeat Never, Victory Forever!"

14 Words Forever,

Robert Glenn
Springfield, IL

Racial greetings Resistance,

It is good to see that a responsible and honorable organization like the National Alliance has resurrected Resistance Records. Knowing and seeing first hand how Dr. Pierce runs things, I'm now sure that the WP music scene in America and Europe will become more mainstream in the coming years. White Power music should not just be exclusively for skins anymore, it needs to be targeted to all White kids everywhere so that we can become an alternative to the below average intelligence commie crap that is on MTV and in every store. Keep up the good work and we'll keep showing our support!

God befriend us, for our cause is just,

The Barton Family

Dear Editor,

The article concerning Black Metal in issue #11 of "Resistance" was well-written and presented both sides of the argument about whether this type of music should be tolerated in the NS scene. I, and many others, feel that the misanthropic misfits of Black Metal do NOT belong within our ranks. Black Metal is all about shock value, and with pseudo-Satanic bands like Marilyn Manson and Cradle of Filth gaining mainstream success, the Black Metallers feels the need to be more "evil" than mere devil worship. So-called "NS black metal" groups are not NS at all—they are just trying to be shocking to the mainstream. Even the leader of the "NS Black Metal" movement, Varg Vikernes, started out as a typical long-haired Satanist deviant. His early works with his band Burzum focused on Satanism, not Odinism or National Socialism. He also penned Satanic lyrics for Darkthrone—another Satanic Black Metal band. Varg only turned to Odinism after he was imprisoned, much the same way Black convicts turn to Islam while in lock-up.

The White Power movement does allow for some religious diversity; Christian Identity, Odinism, Creationism... but allowing these unruly occultists into our struggle would be a terrible mistake. We need real political activists—not long-haired headbangers who seek to shock people.

My complaint is not about the Black Metal music itself, as it is a style not without its own merits. If there were actually dedicated

National Socialists who played Black Metal, I would support them. However, this is rarely (if ever) the case. Most Black Metallers are typical long-haired headbanging metalheads—no better than Beavis and Butthead.

Okay, enough ranting. Our numbers are small in the fight for the preservation for our heritage, but that doesn't mean we should accept any and every sicko out there who wants to shock their parents. Keep up the good work at Resistance and don't resort to signing these pseudo-fascist Black Metal groups! 88!

Jered
Columbus, Ohio

Editor - You shouldn't feel so threatened by WP music expanding into another genre. After all, what is more important, fashion or victory? In this "eleventh hour" of our race's history, I'm open for anything that can awaken our people and defeat our eternal enemies. I could care less if a current WP musician was once into Satanic music, as long as they have their priorities straight now. As for long hair, that's a personal thing. Besides, are you suggesting we stop carrying music from BFG, Before God, and Triskelon because some of their members have long hair? That's about as ridiculous as debating shoelace color.

Thank you for publishing the article "Is Black Metal A White Noise." I first became interested in Black Metal upon reading about it in an earlier issue of Resistance a few years ago. In coming to know Black Metal as a sound of nationalism and racialism, I gained a deeper respect for the music, as well as the fight of my ancestors. I have learned that those who listen to and play NS Black Metal are not devil-worshipping, heroin-addicted, gutter-punks but are people who truly revel in the roots of their race's pre-Christian history. NS Black Metal rejects all forms of Christianity (which includes rejecting Satanism, another Jewish idea). Those who relish in the Aryan notions of Valhalla and Valkyries make themselves out to be hypocrites by also supporting the Jewish doctrines of Christianity.

A lot of those in NS Black Metal scenes have proven themselves true revolutionaries by practicing what they preach. It is indeed possible to be NS and not be a skinhead or an Identist. It is possible to be NS and likewise adhere to a darker aesthetic. So again, I thank you.

Rebecca Stafford
Michigan

Greetings!

Congratulations on issue #11, the best ever! I really think that William Pierce's article on Hitler, "The Measure of Greatness," was an absolute masterpiece. Every White high school kid should read that article. If I had the money, I'd buy mass quantities of Resistance and just hand them out at schools. Keep up the good work. The future can be ours!

Ted D.
Providence, Rhode Island

Dear Resistance,

I just happened to be wandering around a local newsstand, when right in front of me on the shelf sat your magazine. I'd never heard of Resistance before, but as soon as I picked it up I felt a great rush of adrenaline. I immediately purchased it and read it cover to cover. It is just awesome that such a professional looking pro-White publication can be purchased over the counter in a store. By the way, what does 88 mean?

Richard S.
Cleveland, Ohio

Editor - Heil Hitler!

Dear Resistance,

I just wanted to say that the new Resistance is a hell of a lot better than the Resistance from the George Burdi (a.k.a. Hawthorne) era. You guys have a much more serious tone in the magazine, and we don't have to read about lunatics of questionable racial composition like Charles Manson or interviews with Black separatists. Besides, how can you respect a guy that talks tough, but lacks the sack to use his real name? Well despite how I feel about Burdi, I still think that Rahowa's "Cult of the Holy War" is the best album ever!

D.L.
New Jersey

Dear Resistance,

Nordic Fest was a blast! It was great to see you there. How can we make next year's even better?

Lawrence Myers
Indiana

Editor - The I.K.A. had to rent more than $17,000 worth of sound equipment for the show. They also spent $5,000 of their own money building the stage and also putting in a parking area. Resistance readers are encouraged to send donations of money or equipment to I.K.A. leader Ron Edwards at: P.O. Box 309, Powderly, KY 42367.

Dear Resistance,

I realize that this is a WP music magazine, but how about every once in a while have an article directed toward your young female readers. There are a lot of women in the White racialist cause that are doing a lot for the 14 Words, and perhaps you can interview them. Young White women today need good role models because of all the multicultural propaganda directed at them.

Heather
Virginia

Editor - I couldn't agree with you more. Hopefully you'll like the Jan Cartwright interview in this issue.

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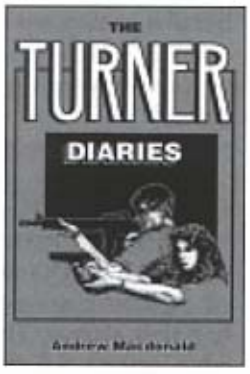

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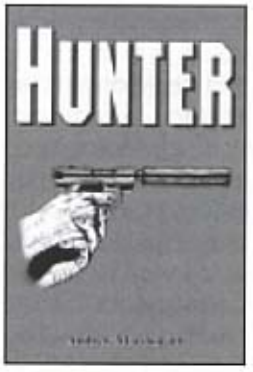

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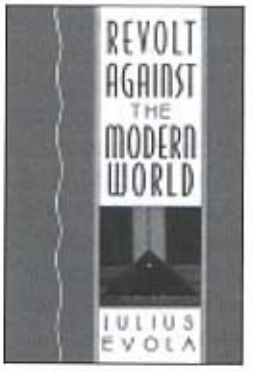

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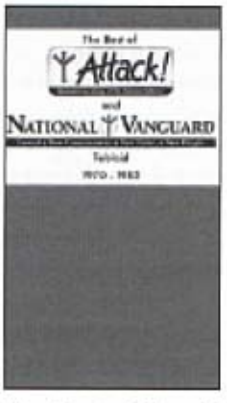

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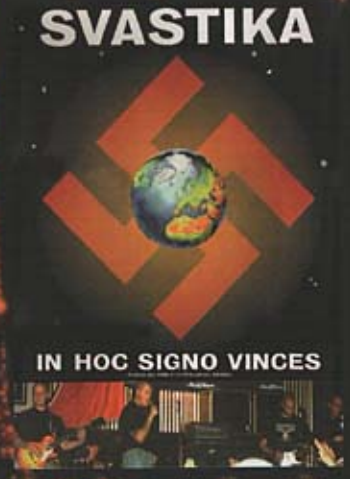

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